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# MUSICAL AMERICA

Calvin Coolidge

Sportsman—President

## And Flutist Extraordinary

Exposing Some Deep Secrets of Our Past  
and Present Famous Statesmen

By EDWARD J. BRUEN

**H**OW many know that Calvin Coolidge, President of the United States, made a very creditable record as conductor of a choir many years before he heard the call to become a fisherman extraordinary and a rifleman *sans pour et sans reproche*?

Studying law in the office of Judge Hammond in Northampton, Mass., after his graduation from Amherst, Calvin Coolidge was a lonely young man in a town filled with girls. About a thousand of them were students in Smith College. A member of the Hammond family took young Coolidge to the Congregational Church, which was then, as now, a favorite place of worship with the female collegians.

Miss Grace Goodhue, who was not a student at Smith but a teacher at the Clarke School for the Deaf, was in the choir, and the diffident young law student decided that getting acquainted with her was the most important thing in the world to him. With this end in view he joined the choir where Miss Goodhue sang and sometimes played the organ. Young Coolidge had a workable knowledge of music, having specialized in his college days on an old-fashioned flute, an instrument very popular among collegians everywhere because of its dulcet notes, and the consequent possibility of avoiding unpleasant interviews with faculty officials.

### A Successful Debut

Having accomplished his main purpose of meeting Miss Goodhue, it be-hooved Calvin to make himself useful in the choir, and when the elderly leader retired he couldn't frame a protest when he was thrust into the vacancy.

The best part of the musical end of the story is that he made good from the first day. I have it on the evidence of old members of the church that there has never been a better choir than the one Cal Coolidge led; and when it is remembered that the members were recruited from the townspeople, as well as from the Smith College girls, the troubles of the leader may be imagined. This was the first position as an executive that ever came to young Coolidge; and all the Northampton folk agree that "he certainly made good."

Making good was, undoubtedly, a desirable consummation to the young man who was to become President of the United States, and he also made good in the matter of most importance to himself. He succeeded in making Miss Goodhue.

### Music in the Home

Politics and surrounding inhabitants made strange lists of "do and don't"

for partakers in the turmoil, and this is the only reason that can be given why the story of Coolidge's musical knowledge has not been wafted to the firesides of the nation on the wings of press-agentry. In the little home on Massasoit Street, Northampton, where they lived until he was called to the vice-presidency, Mr. and Mrs. Coolidge and their two boys had their musical evenings throughout the years of his struggle to the top. I saw in the living room, a few days before the notification that Cal was chosen for the vice-presidency, a piano, a banjo, a mouth organ and a flute. When I asked which member of the family played the flute, I was surrounded with silence—but I knew—and I have known enough to keep this outstanding political secret until after Coolidge "did not choose."

### Fiddling in the 'Eighties

Playing some types of musical instruments is not numbered among current political liabilities. Even as far back as 1888 Bob and Alf Taylor, brothers, were pitted against each other as candidates for the governorship of Tennessee, their ability as "fiddlers" playing the most important part in the campaign. They covered the state jointly, each taking a turn with Turkey in the Hay or some similar old tune between speeches. Their campaign was known as The War of the Roses and Bob won. He was a Democrat.

Silent as the political publicity cohorts were about the Coolidge flute and choir leadership when he was a candidate for President in 1924, they made much ado about the ability of Charles G. Dawes, the vice-presidential candidate, as a violinist and composer; and

musicians everywhere, who have heard the few tempting little things that have come into music from his pen, must agree that this millionaire banker has ability of a rare order.

### A Congressional Orchestra

Indeed one is forced to maintain that the present Congress, many of whose members retire into private life March 4, 1929, is capable of assembling a very creditable orchestra from its membership. A Washington correspondent with a penchant for figures recently announced that one out of four members of the Senate and House is musically inclined, and that one out of eight is capable of playing some instrument. On the basis of one in eight, the membership of both houses being more than 500, more than sixty instruments could be provided for. And surely the President would not object to the appointment of conductor of this all-congressional orchestra, despite the fact that some past congressional happenings have not been in strict harmony with his political leadership.

(Continued on page 24)



Calvin Coolidge—"just a lonesome young man in a town filled with girls. . . ."

# AS WE GO TO PRESS

*Raisa Won't Sing This Year—Alma Gluck Must Pay Tax—Sousa Joins the Indians—and Karolik's an American Now*

*Raisa Will Not Sing in Chicago This Year*

Rosa Raisa will not appear with the Chicago Civic Opera this season, it is announced by Herbert M. Johnson, manager, who has received a cable to this effect. It is rumored that Mme. Raisa is to become a mother in the spring, and her physician has forbidden her to take the sea voyage. She is at present at her home in Italy. Upon hearing of Mme. Raisa's illness, Mr. Johnson immediately got in touch with Frieda Leider, a leading dramatic soprano of the Berlin State Opera, and announces that she will appear with the Civic Opera during the coming season. Arrangements had previously been made for Mme. Leider's appearance with the company next season. During the present season, besides her Berlin engagements, she will also be heard at La Scala in Milan, and at Covent Garden in London. She is said to sing in Italian and French in addition to the standard German repertoire. Mme. Leider is of German birth.

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*American Opera Singers to Marry*

From Vancouver comes the announcement that Augusta Brownie Peebles of New Westminster, a member of the American Opera Company, is engaged to marry Norman Edward Oberg, who sings with the same organization.

*Gluck Must Pay Excess Profits Tax*

Announcement is made by the Bureau of Internal Revenue, Treasury Department, Washington, that Alma Gluck's protest against an excess profits tax imposed by the bureau has been set aside. The case falls under an interpretation of the revenue act of 1917, which provides: "Income from royalties received by a professional singer in 1917 from the sale of duplicate phonograph records of her voice made from master records perfected in previous years is subject to the excess profits tax."

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*Chicago Opera Ballet Books Muriel Stuart*

Muriel Stuart has been engaged as première danseuse with the Chicago Civic Opera ballet. Miss Stuart last appeared in Chicago as a soloist with Anna Pavlova's organization. She began her work with Pavlova at the age of ten, and at fifteen became a member of the Pavlova ballet. She expects shortly to become an American citizen.

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*Sousa Joins New Band*

PONCA CITY, OKLA., Oct. 10.—John Philip Sousa will be made a member of the Ponca band of Indians at the 101 Ranch when he visits Ponca City Oct. 12.



GANNA WALSKA OF PARIS, AND HER HUSBAND, HAROLD MCCORMICK OF CHICAGO, APPEAR AT THE POLO GAMES, MEADOW BROOK, L. I.

*Olszewska Will Open Chicago Opera*

The opening performance of the Chicago Civic Opera Company on Oct. 31 will be Carmen with Maria Olszewska in the title rôle. Although it had been rumored that Carmen would be the opening bill, it was expected that Mary Garden would be assigned the part. Miss Garden has never sung an opening performance with the Chicago forces.

The complete cast is to be as follows: Carmen, Maria Olszewska (American début); Don Jose, Rene Maison; Micaela, Alice Mock (début); Escamillo, Cesare Formichi; Zuniga, Edouard Cotereuil; Frasquita, Antoinetta Consoli (début); Mercedes, Ada Paggi (début); Danciaro, Désiré Frére; Remendado, José Mojica; Incidental dances by Vechslav Swoboda, Maria Yurieva and ballet; Conductor, Giorgio Polacco; Stage Director, Charles Moor.

This will be the first time since 1921 that a contralto has been starred on an opening bill of the Chicago Opera. On that occasion the work was Samson et Dalila, in which Marguerite D'Alvarez appeared as Dalila and Lucien Muratore as Samson.

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*Boston Symphony Has Four New Members*

When the Boston Symphony Orchestra assembled for the inception of its forty-eighth season, four new members were seen in its ranks. The most conspicuous of these is George Boettcher, first horn player, who takes the place of George Wendler, lately returned to Germany.

Mr. Boettcher comes from Berlin, where for sixteen years he was solo horn player in the orchestra of the former Royal Opera. Previous to this engagement he was with the Breslau Opera and the Dortmund Symphony Orchestra. Mr. Boettcher has also been prominent on the Continent in performances of chamber music.

The other new players are: Y. Chardon, cellist; N. Lauga, violinist, and L. White, tympanist. Two musicians returning to the orchestra after a sabbatical year are: M. Lafosse, trumpeter, and E. Coughey, second harpist. Bernard Zighera, pianist and second harpist last season, now takes the first harp desk so long occupied by A. Holy, who has resigned.

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*D. C. Organists Choose Officers*

The following officers have been elected by the District of Columbia Chapter of the American Guild of Organists, Washington: Dean, Rolla G. G. Onyum; sub-dean, J. Edgar Robinson; secretary, Mrs. Frank Akers Frost; treasurer, Mrs. George E. Warfield; registrar, Mrs. John Milton Sylvester; executive committee, Louis Corning Atwater, Otto Torney Simon, George Herbert Wells; auditors, Edith Bateman Athey and Mary Minge Wilkens.

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*"Middle Sized" Hall Opened in Cleveland*

What has been termed the "middle-sized" new music hall of the Cleveland Public Auditorium was opened with a violin recital by a Cleveland artist, Hermann Rosen. He was assisted by Beatrice Vokoun Mutchler, composer-pianist, also a Cleveland artist. The program began with John Ireland's sonata in D minor. Music by Cleveland composers included two charming fantasies by Beryl Rubinstein, Valsette by Mrs. Mutchler and a Caprice by Charles V. Richlik.

*St. Louis Association Pays Opera Deficit*

ST. LOUIS.—The board of directors of the Municipal Theatre Association will pay the Municipal Opera's deficit of \$6,000 out of the surplus accumulated during the previous nine years. The guarantors, who paid half of their pledge of \$70,000 in advance to provide the association with working funds, will not be called on. They have, in fact, already received their refund checks. Plans for next year, and ways and means of reducing production costs, are under consideration.

S. L. C.

*Hofmann to Play Star-Spangled Banner*

The Captain Belvidere Brooks Post of the American Legion will sponsor a concert in Carnegie Hall, New York, on the evening of Nov. 10, to celebrate the tenth anniversary of the Armistice. The list of performers includes Josef Hofmann, who will open the program with his own arrangement of The Star-Spangled Banner; Mischa Livshitz, Russian violinist, accompanied by Walter Golde; the Hall-Johnson Choir; Martha Phillips, soprano, accompanied by Kathryn Kerin. Sergeant Alvin C. York will relate trench experiences.

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*Opera Comique Meets Difficulties*

Anthony Bagarozy announces that, "despite a contract signed in May of this year, plans for the presentation of a season of opera comique in the Civic Repertory Theatre, New York, have to be postponed because of a last-minute refusal on the part of the theatre's management to allow the use of the house for operatic performances."

Mr. Bagarozy claims the direction of the Civic Repertory Theatre was well aware of the operatic nature of his performances when the contract was signed in May, since he is interested in no other form of entertainment. He has had artists, orchestra and chorus in rehearsal for some weeks under Aldo Franchetti. The first performance, Madama Butterfly, was scheduled to open on Sunday night, Oct. 7.

"An amendment of this plan for opera comique and the name of a new theatre will be announced in a few days," concludes Mr. Bagarozy.

\* \* \*  
*Tenor Becomes American Citizen*

WASHINGTON, Oct. 10.—Maxim Karolik, grand opera tenor, has taken the oath of allegiance to the United States and became an American citizen. Karolik, who resides here, was born in Akkerman, Bessarabia, and sailed from Southampton for the United States on Aug. 23, 1922. At the time of his birth Bessarabia belonged to Russia, but today it is a part of Rumania, and in taking the oath Karolik renounced the boy king, Michael I, of Rumania.

\* \* \*  
*Rearrange Coolidge Ticket Distribution*

A change in the plan for the distribution of tickets for concerts in the Elizabeth Sprague Coolidge Auditorium at the Library of Congress in Washington is announced. Hereafter all tickets will be placed in the hands of a down-town bureau, thus relieving the Music Division of this detail.

OKLAHOMA CITY, OKLA.—From a small group of itinerant musicians who came to this city in the early days, the Musicians Union has grown to 275. Musicians Union has grown to 275 members and has purchased property at West Sixth Street, where headquarters will be erected.

## GOTHAM'S IMPORTANT MUSIC



ENTER, WITH WEIGHTY TREAD, THE NEW YORK PHILHARMONIC-SYMPHONY. MR. MENDELBERG PLAYS AN OLD WORK BY SCHUBERT AND A NEW ONE BY BERNARD WAGENAAR. THE WHITEMAN COHORTS DEMONSTRATE HOW VENERABLE IS JAZZ

Reviewed by William Spier

WITH the big unison C that introduces the Beethovenian portrait of the warrior Coriolanus sounding in the newly amalgamated strings of the Philharmonic-Symphony, another New York concert season came officially of age, last Thursday evening, October 4th before a Carnegie Hall audience that oozed distinction. Old Philharmonic subscribers rubbed shoulders with those whose names had ornamented the New York Symphony lists, in mutual satisfaction at their good fortune in being able to hear any orchestra sounds at all. Possibly that portion of the attendance which had formerly spent much of its time in Mecca Auditorium was in the minority, as seemed to be the case with the former New York Symphonists in the new personnel. One quarter of the Philharmonic-Symphony music makers have seen service with the recently deceased ensemble. This contingent appeared to be well hidden in the ranks, except, of course, for Mr. Rene Pollein, whose beard rested in the first viola chair.

Very few of the old familiar faces appeared to be conspicuous for anything but their presence. Scipione Guidi was warming his accustomed place at the concertmaster's desk, with Hans Lange in cordial proximity on his left, while Leo Schulz and Cornelius Van Vliet were entwined about their respective cellos as usual. The countenances owned by Harry Glantz, John Amans, Bruno Labate and Bruno Jaenicke loomed up where they have been looming these many years. To put the final stamp of Philharmonicism on the occasion Mr. Jimmy Carroll, baggage master extraordinary, sailed forth during the intermission as confidently as ever, to make sure that Mr. Willem Mengelberg's scores were in order.

Mr. Mengelberg, treading a podium that is well indented by his footprints—(of course they might have gotten a new podium in the meanwhile)—was saluted with a recent amount of clamant recognition. The list which he had chosen for the inauguration of the eighty-seventh Philharmonic season ran this way:

*Coriolanus Overture.....Beethoven  
Divertimento in D (K. 205).....Mozart  
Till Eulenspiegel.....Strauss  
Symphony No. 10, in C.....Schubert*

At the first Sunday afternoon concert the program was repertory with the exception of the Schubert, which was displaced by the manuscript First Symphony of Bernard Wagenaar, of whose grateful music we shall have more to say.

### Our Failing Health

We want to apologize at this point for anything untoward that may be detectable in our Thursday night views, as expressed in the next few bars. It may have been our cold, which was thriving magnificently, or perhaps we Just Weren't In The Mood. Whatever the solution, we felt that the whole affair was pretty sad and we thought all kinds of dreadful things about everybody concerned.

With all the discounting necessary in view of the circumstances attendant upon an opening concert, though we have heard that they have rehearsals, the New York Philharmonic has not

often sounded as unashamedly rough and ready as the Philharmonic-Symphony did last week. Led on by the insatiable Mr. Mengelberg, the band produced an amount of sound that reached heights of frenzied glory in Till, who certainly died with his boots on and nearly blew the doors out of the house while doing it.

It was with the subject of Schubert's finest inspiration, however, that the Fliegende Hollander wreaked havoc most successfully. Apparently out to give a militaristic turn to the thrice blessed heavenly lengths, Mr. Mengelberg set a goose-step tempo from the outset which he maintained with fair consistency, notwithstanding the interesting if totally unimportant fact that Schubert wrote "Andante" in rather large letters over the opening. In the net result Mr. Mengelberg achieved only a lot of notes out of a God given masterpiece of romantic imagination. His effortful baton, it might be added, made kartoffel pfannkuchen of the charming trifles that Mozart concocted as dinner music for the Archbishop of Salzburg.

### Mr. Wagenaar's Symphony

Coming as the first novelty of the new season, Mr. Wagenaar's symphony won obvious favor with its hearers, who recalled the young composer several times and applauded him generously. Mr. Wagenaar, who is a compatriot of Mr. Mengelberg by birth, is at present a resident of New York, being associated in a teaching capacity with the Institute of Musical Art of the Juilliard Foundation and with the Master School of United Arts. His most recent representation, if memory serves, was a performance of his Chinese Songs by the Friends of Music.

The First Symphony was sketched out as long ago as 1920, though it did not assume definite form until 1925. It was completed two years ago. In this, his initial essay with the larger orchestral forms, Mr. Wagenaar has written cultured, tasteful, sincere music, scored with admirable authority and ingenuity. If it is true that the symphony is derivative to a considerable extent in its invention—for here Mr. Wagenaar has often answered the beckoning forefingers of Skryabin, Strauss, the post-Chabrier Frenchmen, and others—it is also undeniable that he has not made the desire to Write Something Different the basis of his creative outlook. In setting down musical utterances that mean something to him, even if they have previously meant the same thing to someone else, he has allowed a natural impulse to take its course. It is his misfortune, so far as concerns an immediate and irresistible victory over the cohorts of fame, that some older hand has been too powerful for him. This does not close the matter, by any means, nevertheless.

In the scherzo, particularly, of his symphony, Mr. Wagenaar has approximated an individual accent in his speech. And it is significant that this is the best movement of the work, as a bit of complete musical thought. The symphony, whether or not it wears a hired costume, is distinctly hearable, which is considerably more than just "something."

W. S.



### Old Fashioned Jazz

PAUL WHITEMAN AND HIS GREATER CONCERT ORCHESTRA, at Carnegie Hall, October 7th, at 8:30.

We never felt so old as we did after Paul Whiteman's first concert of the season in Carnegie Hall last Sunday. The house was packed; George Gershwin was in a first tier box, there were now compositions by Ferde Grofe, the band played superbly and this correspondent was utterly bored.

Several seasons ago Mr. Whiteman presented an excellent jazz program in Aeolian Hall. The savants discoursed learnedly upon the significance of this concert. The affair was an event. Last Monday's concert was a confession. A confession that jazz has lost some of its vitality and in a large measure its raison d'être apart from the dance hall.

This is not Mr. Whiteman's fault. His band musters more virtuosi than any symphony organization with which we are familiar. There is nothing his men cannot do with their instruments and the magnetism of Mr. Whiteman's leadership was more apparent than ever. But he and his men had no music to play. Portions of Mr. Gershwin's concerto shone forth in their old resplendent colors. Mr. Grofe's scoring of this

concerto and of his own new work, Metropolis, was masterly. But the old, old cry leaps forth, where are the themes, where the body to set forth these glistening garments of virtuosity and brilliance?

Mr. Grofe's Metropolis, despite its brilliant scoring and superb performance, was banal and obvious. Mr. Roy Bargy at the piano did not lend lustre to Gershwin's concerto. An introduction to Mr. Whiteman's program attempted to be brutally frank.

"Yes, Jazz is Savage."

If it only were.

We thought of Bunthorne's words to Grosvenor in "Patience."

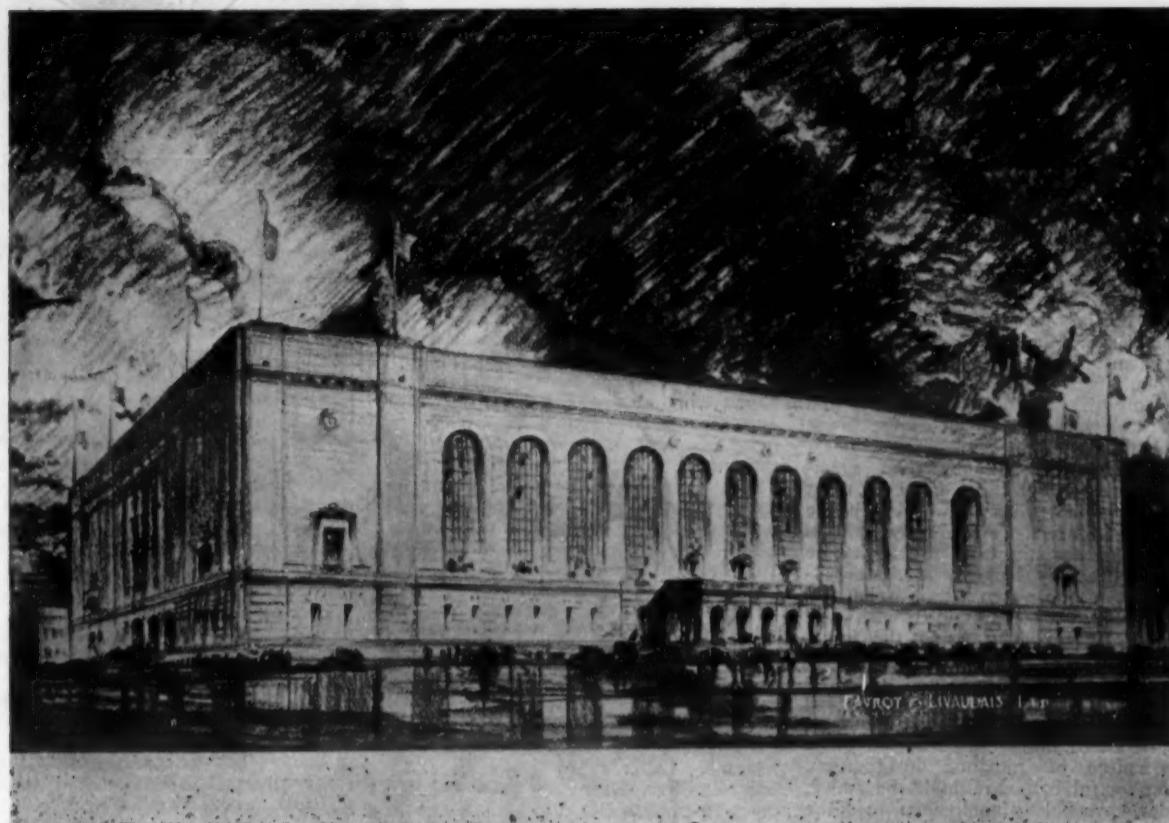
"Take care. When I am thwarted I am very terrible."

In brief Mr. Whiteman's concert, from a purely musical point of view, was hopelessly old fashioned. Many of the compositions, so potent is the passage of time, resembled souvenirs of the gay nineties presented in modern clothes of too pretentious a cut. Apparently creative spirits are as sadly lacking in Tin Pan Alley as they are in the Elysian fields of music. As for virtuosi, Mr. Whiteman is to be envied. His powerful brass section ought to be the envy of any fine orchestra.

And the sublime nonsense of Wilbur

(Continued on page 25)

# THE SOUTHLAND'S NEW HALL



DRAWINGS OF NEW ORLEANS SUPERB AUDITORIUM, BY FAVROT AND LIVAUDAIS, ARCHITECTS

## New Orleans Auditorium On Old Slave Mart Will Seat From 9500 to 10,000

BY WILL H. SPECHT  
(Special Despatch to  
MUSICAL AMERICA)

**N**EW ORLEANS, Oct. 10.—The Auditorium which New Orleans has been awaiting while a specially designated committee was seeking a site, will begin construction next spring and be ready for occupancy about January the following year according to Favrot and Livaudais, Architects who have designed the preliminary plans.

The Committee has chosen as the site the square of ground which lays behind Beauregard Playground, formerly the old place Congo, famous for the dances of negro slaves, and various obstacles having been overcome, the preliminary plans for the new building are being made public. According to present plans, the structure will contain an immense arena and stadium, the seating capacity of which will range from 9,500 to 10,000. The arena is so arranged that a stage may be raised from the floor, proscenium arches thrown in front and the hall divided into two smaller ones of unequal size, one seating approximately 3000, suggested for use as opera house, ballroom, concert hall, etc., the other having a capacity of 6000, suggested for use of band concerts, mass meetings or anything requiring a larger seating capacity than the concert hall, but not as large as the entire auditorium.

### New Stage Construction

The stage will be so constructed that it may face either way and soundproof curtains will not only mask the back, but will cut off outside interference.

The building in this manner has several different seating capacities by depressing the stage to floor level in either of the smaller sections. Additional seating capacity may be gained by using the entire auditorium, the

arena, 200 feet long by 95 feet wide, may be used for circuses and athletic exhibitions. Provision has been made for motion picture equipment booths to be used in any of the sections and space has been designated for organ chambers.

There will also be two assembly halls seating about 450, suitable for chamber music recitals, executive offices, etc. Behind the main structure, which is equivalent to six stories in height, will be a smaller two-storyed exhibition hall which may be used for meetings or for exhibition space in connection with conventions and expositions.

The plans make allowance for expansion as necessary in the future.

### Classical Design

The main structure will face Beauregard Playground and will be flanked by St. Peter and St. Anne Streets. These streets are to be widened for traffic approach and automobile entrances will be provided at a point along them. The structure will be semi-classical in design and will attempt to harmonize with the surroundings.

The importance which this completed auditorium will have on music in New Orleans is rather great. At present, every civic move such as symphonic and operatic companies, are dependent upon concert halls whose stage facilities

are obsolete and whose seating capacity is not equal to pretentious projects. Managers hesitate to bring elaborate musical productions or expensive artists because of the exorbitant prices they must charge, and when such an artist as Paderewski does come, the admission too often is beyond the pocket of music students and music lovers.

The contemplated auditorium's increased seating capacity will do much to remedy this situation, provided acoustics are good. The fact that it is city property should make it accessible to many worthy movements which unfortunately have small funds.

### FRANCHETTI OPENS STUDIO

Aldo Franchetti, composer of the Japanese opera *Namiko-San* and formerly a conductor of the San Carlo Opera Company, has opened a studio in New York where he is teaching piano, theory and composition. He also coaches opera artists and students in interpretation. It is Mr. Franchetti's plan eventually to develop his studio into a music conservatory to be known as the Musical Culture Institute, in which all branches of musical art will be taught.

### DEVELOP MUSIC IN TERRE HAUTE SCHOOLS

**T**ERRE HAUTE, IND.—Musical work in the public schools is being broadened. Daily singing is the most important feature, and piano and violin classes are held in each school. Band instruction is not new to the system, but under a regularly employed instructor this phase of the work is to be emphasized. Each of the three senior high and each of the five junior high schools will have its beginners' and advanced bands.

### DAMROSCH SERIES OPENS

Walter Damrosch makes his first appearance of the season, Oct. 13, when he opens his series of young people's concerts in New York, conducting the Philharmonic-Symphony Orchestra for the first time. This is the thirty-first season of Mr. Damrosch's concerts for young people. Mr. Damrosch will also conduct five children's concerts, beginning Nov. 3.

## Three Kings to Open Met

### New York Opera Season Will Begin Oct. 26

The twenty-first season of the Metropolitan Opera Company in New York will open Monday evening, Oct. 29, with Montemezzi's *L'Amore dei Tre Re*, according to Giulio Gatti-Casazza, general manager. The cast will include Rosa Ponselle, Giovanni Martinelli, Giuseppe Danise, and Ezio Pinza, Tullio Serafin will conduct.

The Philadelphia season will begin Tuesday evening, Oct. 30, with Giordano's *Andrea Chenier*. In the cast will be Elisabeth Rethberg, Beniamino Gigli, Giuseppe Danise, and Adamo Didur, with Mr. Serafin conducting.

The series in the Brooklyn Academy of Music is to commence the same night. The bill will be *Rigoletto*, featuring Queena Mario, Giacomo Lauri-Volpi, Giuseppa De Luce, Merle Alcock, and Leon Rothier.

*Tannhauser* will be given in New York on Wednesday evening, Oct. 31, with Maria Jeritza, Julia Claussen, Rudolf Laubenthal, Clarence Whitehill, and Richard Mayr. Artur Bodanzky is to conduct.

### The Cast for *Helena*

The first of four novelties, *Die Aegyptische Helena*, will have its American premiere at a special performance on Tuesday evening, Nov. 6, with the following cast: Helena, Marin Jeritza; Aithra, Editha Fleischer; Muschel, Marion Telva; first Dienerin, Dorothee Manski; second Dienerin, Ina Bourskaya; first Elf, Louise Lerch; second Elf, Charlotte Ryan; third Elf, Phradie Wells; fourth Elf, Dorothea Flexner; Da-Ud, Jane Carroll (*début*); Menelaus, Rudolf Laubenthal; Altair, Clarence Whitehill. The opera will be conducted by Mr. Bodanzky. Wilhelm von Wymetal is in charge of the stage direction. The chorus master is Giulio Setti. The scenery was designed by Joseph Urban; costumes by Lillian Gaertner.

The Sunken Bell, by Respighi, which will have its American premiere in November, will be conducted by Mr. Serafin, with Mme. Rethberg in the leading role. With her in the cast will be Messrs. De Luca and Pinza.

Jonny Spielt Auf, Krenek's famous jazz opera, is announced for performance in January. Pizzetti's *Fra Gherardo* will come to light in March. Both works are new to America. Massenet's *Manon* will be revived in December, with Lucrezia Bori and Mr. Gigli. Revivals of *Ernani* and *Der Freischütz* are due later in the season.

### TOM WARD IS DEAD

**S**YRACUSE, N. Y.—Tom Ward, tenor, singing teacher and director, died on Oct. 5. Mr. Ward came here from England and for many seasons conducted the Syracuse Music Festival. His choir positions were in First Presbyterian and First Reformed churches. He is survived by one son, Sylvanus D. Ward of Garden City, L. I.

K. D. V. P.

### BLOOMINGTON STAFF HAS NEW MEMBERS

**B**LOOMINGTON, ILL.—The Illinois Wesleyan University School of Music opened its fall term with several new additions to the faculty. Margaret Jane Canode, of the violin department, is a graduate of the American Conservatory of Music of Chicago. Quentin Ulrey, who joins the vocal department, comes to Wesleyan from Olivet Col-



ALBERT STOESSEL

**W**ORCESTER, MASS.—The sixty-ninth Worcester Music Festival began on Oct. 3 under the conductorship of Albert Stoessel. The festival is operated by the Worcester County Musical Association, and is supported by individual subscriptions and the public.

"That is the beauty of it," said Mr. Stoessel to us, "the deficit is not met by one large-hearted patron, but by a number of patrons, none of whom subscribes over \$100."

But whether or not the festival is a financial success seems unimportant in view of its sincere musical value. Goodwill is its by-word, for a chorus of 350 men and women, recruited from Worcester County, gave their services for the occasion. The Festival Orchestra, composed of sixty players from New York orchestras, proved a worthy partner.

**P**URCELL'S Dido and Aeneas and Florent Schmitt's setting of Psalm XLVII were given at the first concert. Purcell's opera is not long and is a marvel of ingenuity, but its real charm lies in its purity. Its lyricism flows in an English vein, the well-ordered romanticism is reminiscent of the cavalier poets and its dramatic moments are tense but not theatrical. This music is invested with the charm of the seventeenth century, which is inimitable, for utter sincerity is its key-note.

Mme. Matzenauer sang Dido's rôle with eloquence, understanding, and gorgeous tone. Paul Althouse was Aeneas. Doris Doe, Gina Pinnera, and

## Sixty-ninth Festival at Worcester

### Triumph for Stoessel, Pinnera and Other Artists

By Elizabeth Y. Gilbert

Everett Marshall completed the cast, without perhaps, as much grasp of the idiom as one might desire.

Praise must be accorded the orchestra and chorus for their adequate interpretation of the Schmitt Psalm.

The chorus did its best work of the festival in this music.

**T**HE second concert, the following afternoon was devoted to American music. All the elements of the melting-pot were in evidence. The Indian appeared in Charles Sanford Skil-

lamation is from John Milton's On the Morning of Christ's Nativity. Here is joyous and soaring church music, minus the dogmatic mortality one usually finds in chorales of this variety.

It was followed by some of the most beautiful music Malipiero ever wrote—La Principessa Ulalia. Malipiero says: "I invented the fairy tale of Princess Ulalia in order to bring to light certain ancient Italian folk songs discovered by me some years ago in an old manuscript of the seventeenth century."

This lyrical score has delightful folksongs running all through it, but Malipiero has not left them in the original crude and undeveloped form—he has moulded them, with superb orchestration, into refined fragments of fairy beauty. Ulalia loses her prince on the battle-field; to console her, the kindly nurse, Veronica, recounts incidents of her life, her childhood and its songs, her girlhood and maturity.

The festival chorus was admirable in chanting the folk songs with the necessary and difficult lightness. Mina Hager was the Princess, and Robert Elwyn the Singer of the Tale.

The name Peter Warlock, composer, did not fall with striking familiarity upon our ears. It is a pseudonym for Philip Hasseltine, English composer, critic, and writer. His Three Carols for solo, chorus and orchestra, are of



GINA PINNERA

ton's well-orchestrated Indian Dances (Deer Dance and War Dance), which we think would make excellent movie music, (with an occasional war cry thrown in to make it a "talkie"). The Jewish element was represented by Frederick Jacobi's Nocturne for flute and small orchestra, somewhat reminiscent of Debussy in an oriental mood. The American note was sounded by Henry Hadley, who conducted his own overture, In Bohemia. (This Bohemia bears no relation to the Czechoslovakian nation, the program-book said, but refers rather to that good fellowship subsisting among men of similar tastes and preferences) Mr. Hadley is a past master at conducting.

MacDowell's concerto, in D minor, was a feature of the program and, to quote Mr. Stoessel, "provided the classical element." Katherine Bacon was most efficient at the piano both in the magically swift passages and in the sombre phrases.

Leo Sowerby's Irish Washerwoman gave the audience humor which it enjoyed.

For the first time at these festivals, Howard Hanson's Tone Poem, Pan and the Priest, was played, the composer conducting. Pan and the Priest truly evidenced Hanson's importance as a composer, for it has American originality, a rare quality in these days of European imitation.

**T**HE third concert was the most interesting of the festival. It began with a motet for chorus and orchestra (performed for the first time in this country), Ring Out, ye Chrystal Spheres, by Harold F. Darke, a Londoner and organist at St. Michael's Church. The text of this canonic de-

the Christmas folk song order. The first one, Tyrley Tyrlow, has the snap of a Gilbert and Sullivan ditty, but the second, Balulalow, shows more of the harmonic influence of Delius, with whom Warlock has studied and about whom he has written a volume. These are pleasant little carols, and not irritatingly naive. Miss Hager was the soloist.

Miss Pinnera's singing was a feature. She gave a Bellini aria and Brünnhilde's Cry from Die Walküre with such power, perfect intonation and pure liquid tone that she was obliged to add an encore. Not until she had repeated the aria was Mr. Stoessel able to proceed to the Brahms Liebeslieder. In this the chorus seemed weak.

Borodin's Polovetzian Dances from Prince Igor brought the program to a climactic close. Again the orchestra impressed with its power and clarity.



ROBERT ELWYN

**T**HE fourth concert was more conventional. When we saw the announcement that Mr. Stoessel would play the fifth symphony of Beethoven, we were gripped with a fear that our last impression of its incomparable interpretation, by Serge Koussevitzky, would be violated; but after the first movement, we were put at ease, even mildly elated, by Mr. Stoessel's understanding. The performance of a much played symphony is oftentimes a test both of a composer's courage and worth. Mr. Stoessel has a full measure of each. He took the symphony slowly and gave each phrase its particular nuance, not sacrificing sonority for unity in the climaxes.

Handel's Water Music, arranged by Hamilton Harty, still sounds fresh and spontaneous, although a lady who sat next to us, disappointedly remarked that it didn't sound much like water to her.

The soloist was Lajoz Shuk, who played a 'cello concerto by d'Albert. On the whole, this is a rather sterile work. It has some well-tuned, even lovely phrases, but they are far and in between. The program closed with the Tannhauser overture.

**T**HE fifth and last program was dedicated to Samson and Delilah. A capacity audience, considerably dressed, filled Mechanics Hall. Merle Alcock, was Delilah; Mr. Althouse, Samson; Everett Marshall and William Gustafson took the roles of the High Priest and the Ancient Hebrew. Despite the poor translation (which Mr. Althouse did not choose to follow), the artists gave of their best.



MERLE ALCOCK



MINA HAGER

# • HOME AGAIN •



## Leopold Stokowski

### Opera School Projected

#### Philadelphia Takes Preliminary Steps

PHILADELPHIA, Oct. 10.—A comprehensive school of opera will be established in the course of the season, according to an announcement made by Mrs. Edwin Watrous, director general of the Philadelphia Operatic Society, and Mrs. John J. McDevitt, honorary president of this organization, which has been giving productions in English for a number of years. The institution is to be named either the Philadelphia School of Opera or the American School of Opera.

The Philadelphia Operatic Society has cancelled its dates for three performances in the Academy of Music, and will use the funds accruing therefrom for furtherance of the new school. Work toward an endowment fund has been in progress for some time. While the school will specialize in preparing for opera in English, in order to fit students for appearances with other companies, instruction and coaching will be given in the languages of the standard repertoire. The Operatic Society has engaged the auditorium of the Women's Civic Club as headquarters.

Mrs. Watrous, who for several years was president of the Philadelphia Music Club, is hopeful the new school will not only be given encouragement to American singers, but will also serve as an impetus for American composers to create operas in the vernacular.

W. R. MURPHY.

TULSA, OKLA.—The faculty of the Tulsa College of Music announced a recital in its auditorium for Oct. 11.

# Stokowski Returns to Philadelphia Orchestra

By H. T. CRAVEN

PHILADELPHIA, Oct. 10.—Leopold Stokowski has routed the rumor-mongers. Despite a year of wildly persistent forebodings to the contrary, the dynamic leader is back at his post with the Philadelphia Orchestra and once more in control of the artistic destinies of that musical edifice of which he has been the chief architect.

Stokowski's home coming, which put hosts of irresponsible gossipers to flight, proved, however, to be singularly free from expected elements of drama. For the proceedings began as it were with an anti-climax when the conductor signalized his return by a first appearance before the members of the American Bankers' Association in the Academy of Music on the day previous to his scheduled readvent with his own traditional audience of the regular subscription season.

#### Unemotional Demeanor

The special concert for the financiers—admittance by invitation—had been booked by the orchestra management several months ago and took place here last Thursday night. For the most part the audience consisted of strangers to Mr. Stokowski and when after a season's leave of absence, the director took his place on the dais, his reception failed to surpass in fervency that which is customarily and rather impersonally accorded to any musician of recognized distinction. There was no thrill with a "back from Elba connotation" in the rather perfunctory plaudits. Mr. Stokowski himself was detached in manner and went through the program as unemotionally as though he had never been away.

#### Regular Cycles Begin

Conditions necessary underwent a change when the orchestra's regular cycles began their twenty-ninth season on Friday afternoon and Saturday night of last week. Prolonged applause greeted the regained conductor. The orchestra was compelled to rise after every number, and Mr. Stokowski was fairly garlanded with resounding tributes. Many persons at the Friday matinee rose when the musical conquistador appeared.

Yet notwithstanding the pitch of ardent interest, it could be felt that the side-door concert had served somewhat as a psychological depressant. Mr. Stokowski was reappearing for the first time, only in a Pickwickian sense. The bankers who, in a way knew him not, had had him before those who knew him best. The whole arrangement cannot be said to have been worked out with an effective understanding of dramatic cues.

#### An Ambidextrous Performance

A Stokowski not in the least changed in methods of interpretation was revealed at the new season's premiere. The program was as follows:

Choralvorspiel, <i>Wir Glauden all'</i>	Bach
an einen Gott.....	Bach
Symphony No. 3.....	Beethoven
Concert pour petit Orchestra.....	Roussel
Tone Poem, <i>Finlandia</i> .....	Sibelius

It was immediately evident that Mr. Stokowski's affection of the right arm still troubles him, for he gave an ambidextrous performance leading, now with the right hand, now with the left, transferring his baton with something of a juggler's finesse and never losing a beat.

Familiar readings were vouchsafed the magnificent instrumental arrangement of the Bach chorals. There was the customary splendor in 'Finlandia' and a characteristic heterodoxing in the non-classical, yet nonetheless beautiful, interpretation of the fifth symphony.

#### An Impish Novelty

The Roussel novelty, only about a year old, received its American premiere. It is a delightful trifle reflecting the later manner of the French composer, who while not entirely rejecting the delicate mystic impressionism of Debussy, pays a smartly contemporaneous tribute to Stravinsky and the Six.

In other words this concerto is informed with impishness and mocking piquancy, also with vigor and hardy objective values. But thought it contains the fashionable dissonances and typical modernisms, beauty and charm are not omitted in the reckoning.

There are three movements, allegro, andante and presto. The last contains an artfully submerged and, at the same time, a skillfully emphasized waltz theme. The andante, ending on a protracted dissonant chord, has poetic implications. The first movement, with passacaglia affinities, is dominated by a crisply tripping melody undergoing ingenious changes of treatment. There can be no question that the season here has begun with a new score which was worth the importation.

The program had the same features at the bankers' concert save for the fact that the Entrance of the Gods into Valhalla was substituted for the Roussel number.

#### SIMFONIETTA DATES

The Philadelphia Chamber String Simponietta will give the first of three subscription concerts on Nov. 21 in the ballroom of the Bellevue-Stratford, Philadelphia, under the leadership of Fabien Sevitsky. The Simponietta will give an extra morning concert for children, also in the Bellevue-Stratford, on Saturday in Holy Week.

Domenico Dove will head the second violin section, and a new member, David Madson will appear. Alexander J. Thiede remains concertmaster. Mr. Rosen heads the violas; Mr. Gusikoff the 'cellos and Mr. Wiemann the basses.

#### SPALDING ABROAD

Albert Spalding, violinist, will fulfill thirty-eight engagements in Europe before he sails for America in December. Mr. Spalding's season began Sept. 26 in Spain, ten appearances in that country including two concerts in Madrid. The tour closed Oct. 8. Mr. Spalding was to appear with the orchestra in Cologne on Oct. 11, and future dates for this month are: Bremen, 17; Copenhagen, 20; Oslo, 22; with the Pro Arte Society in Paris, 25; Geneva, Lausanne and Montreux, 27, 28 and 29; Zurich, 31.

November bookings are as follows: Stockholm, 2; Copenhagen, 5; Vienna, 8; Hamburg, 11 and 12; Copenhagen, 14; Heide, 15; Cologne, 17; Vienna, 19; Rotterdam 22; The Hague, 25; Dusseldorf, 29.

Concerts are to be given in December on these dates: The Hague, 1; Maastricht, 2; Paris, 5; Budapest, 10; Paris, 16.

Louise Arnold Belcher, contralto, who has spent the summer at Fontainebleau, France, studying at the American Conservatory, is returning to this country.

The Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Eberman is managing director, announces that Frederick W. Schlieder, head of the department in musical science and composition, will resume his classes the week of Oct. 15. A kindergarten class under Ruth E. Carmack will be a feature of this department.

#### GIOCONDA IN PHILADELPHIA

#### Ponchielli Work Will Open Season of Grand Opera Company

PHILADELPHIA.—Mrs. Joseph Leidy announces that the third season of the Philadelphia Grand Opera Company, under the auspices of the Philadelphia Grand Opera Association, will open with *La Gioconda*, in the Academy of Music, on Oct. 15.

Among the singers who will appear during the season are: sopranos: Beatrice Belkin, Sofia del Campo, Fanny Cole, Lucretia Goddard, Hope Hampton, Takane Nambu, Eleanor Painter, Kathryne Ross. Mezzo-sopranos: Mme. Charles Cahier, Evelyn Mac Nevin, Berta Levina, Mignon Sutorius. Tenors: Giuseppe Agostini, Alessandro Angelucci, Fernando Bertini, Ralph Errolle, Louis Garveur, Maxim Karolik, John Dwight Sample, Carlos Sant'Elias, Elmerico Sebastianelli. Baritones: Chief Caupolicán, Errico Georgi, Stuart Gracey, Giuseppe Martino-Rossi, John Charles Thomas. Basses: George Fleming Houston, Nicholas Karlash, Giuseppe La Puma, Augusto Ottone, Ivan Steschenko.

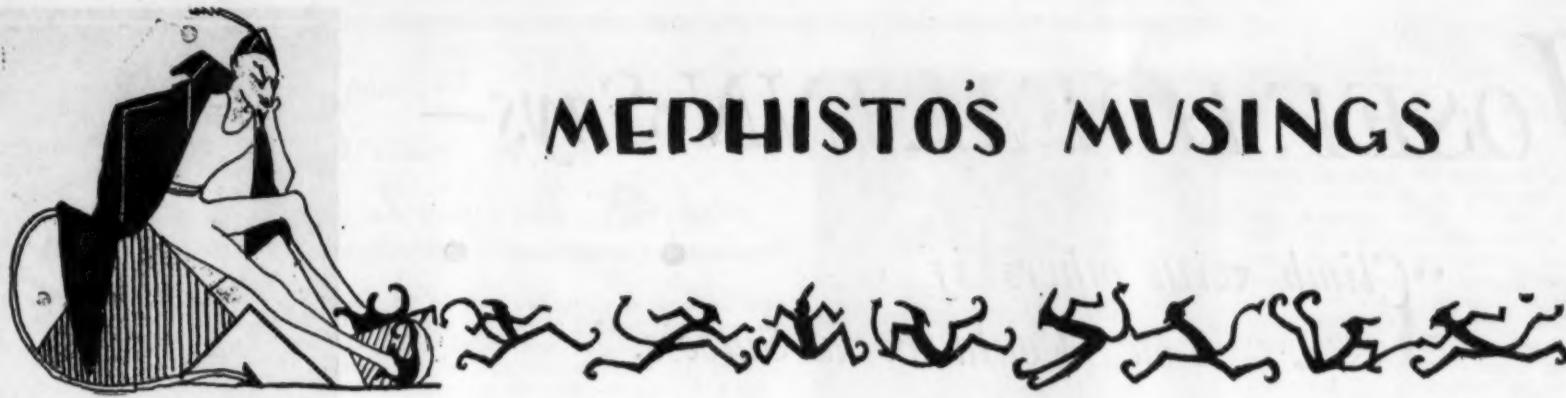
#### Rodzinski to Conduct

Arthur Rodzinski, assistant leader of the Philadelphia Orchestra, will conduct. Henri Elkan is to be assistant conductor and chorus master, and Alex D. Puglia, stage director. Catherine Littlefield will head the corps de ballet.

#### TERRE HAUTE PROGRAMS

TERRE HAUTE, IND.—Mary Heaton, pianist, and Pasquale Montani, harpist, were heard in a pleasing program at the Woman's Department Club by 200 guests of Mrs. H. J. Baker, Mrs. John Warren, Lucia Brokaw and Mary Alice Warren. L. E. A.

## MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

There was no rice, nor old shoes, at the Philharmonic-Symphony wedding last week, but it was quite an occasion just the same. Everyone was there and nearly everyone seemed to approve the match, that is if it can be called a match when the bride goes to live with the groom's folks. Yes, it was pretty dignified, but it was intended to be one of those solemn unions of two very old and important families and it would have been unfair to have asked for any more horns and whistles and bells than were in evidence.

I was reminded throughout the ceremony of one of the Roosevelt boy's remarks when he said that his father could never really enjoy a wedding or a funeral unless he were bride at the one and corpse at the other. (Not that there was anything funereal about the proceedings the other night despite the next-day mutterings of some of our scribes on the passing of the New York Symphony.) But I couldn't help thinking that here at last was a wedding where even Roosevelt would have been happy to be groom. For the groom enjoyed the ceremony at home—although to be sure the bride was always pretty much at home there too. Still there was Mecca Temple with ready-made decorations. But this was the groom's wedding and the groom, we have always suspected, is a creature of habit. Hence the announcements were on his own familiar stationery. He had his own Minister Mengelberg. He had his own way with the banquet—a Beethoven invocation and courses of Mozart, Schubert and Strauss.

So dominating was he, in fact, that if the bride had been more in evidence I should have felt sorry for her. She was so very pale with nary an arm to come in on. Just the word spread about that Mr. Flagler had given her away beforehand and that there would be no

interruptions when it came to "If any man can show just cause why they may not be lawfully joined together, let him now speak or else hereafter forever hold his peace."

### One Tear Suffices

No one spoke. It seemed a very good idea to most of the audience. Of course it was pretty well known that it was a marriage of convenience, not of love. But it was all very fitting. Neither of the young people is any longer young and years have begun to tell on the bride. She was fortunate to do so well, I thought, and to have had such a creditable dower as those twenty-four musicians. As a matter of fact, if I could have found her anywhere after the ceremony I should have wrung her hand and congratulated her. And she would have known just what was in my mind, for we were old friends. Good friends, too, and although I knew as well as anyone there that her identity was going fast the way of male aggressiveness, I could not let myself be one of the handful of mourners.

I, too, missed many of the old familiar faces—the pipings of Georges Barrère, the succinct program notes of Herbert F. Peyser. Yet I let a tear or two suffice and gave myself up to rejoicings. The Symphony needed a helpmate badly and to the best of my knowledge and belief no feelings were hurt. Father Damrosch is going to be lonely sometimes—he gave his all for that girl—but he is going soon to visit them. And although let me say here that I do not approve of in-laws going to stay with the young people, still in this case I can see nothing wrong. After all they are no longer young and it is a marriage of convenience, not of love.

### Intermittent Peace

Whatever else may come, Stokowski kept severely away from surprises at his season's first home concert, and it

is my private opinion that more than one Philadelphian left the Academy with a long-drawn sigh of relief. Not that they should feel safe for long. Having Stokowski for a conductor must be strangely like having a genius for an offspring. One may often be tremendously proud and always loyal but there can be few really peaceful moments. Take his leave of absence: he would come back; he would not come back; he had gone for six months; he had gone for six years; he had been hypnotized by Oriental music, by Indian lore and Javanese gongs; he might well come back (pray that he would) but could there be more Bach chorales, more Beethoven?

That's just what there was at the first concert. There was, to be sure, a novelty, but it was French and harmless. There were, at least, no tamperings with the unknown. But I am a father myself. And fresh in my mind are the quiet happy evenings we've had when the boys have first come home from school. And then the next day with its bills and the news that the headmaster refuses to have them back.

My boys don't happen to be geniuses and I should strongly advise Philadelphia to stick to its Stokowski. But I should warn them against that peace of mind that breeds complacency, remind them that calm often precedes a storm and that such respectable fellows as Bach and Beethoven may quite possibly be smuggling in a symphony for thirteen gongs and a percolator under their Prince Alberts.

### Peter Pan Redivivus

He is the Peter Pan of music patrons. He is nearly eighty years and his spirit is that of eighteen. He represents nothing but the implication that he is old.

When he had passed the Biblical span of life, he started to study singing. His teacher asked:

"Can you read? No? Well, we'll begin at the beginning. Here is a

staff. This note is A and the one above that B."

The old man interrupted impatiently: "Any fool would know that."

And so theory was abandoned and he was taught to sing by ear. With an amazing memory for words, he knows the lyrics if not the music of at least 200 lieder.

He likes to dance and his partners must be young and pretty. He enjoys giving large parties and stays up as late as his last guest. But occasionally he disappears for a few hours in the middle of the evening. He returns later, pretends he hasn't been away at all. And no one must ever suggest that he has taken a nap between midnight and two in the morning.

He has learned to play golf and his teacher and guests always allow him to win. He enjoys a game of cards and is childishly pleased over his small earnings. He is interested in prison reform, a long list of sectarian and non-sectarian charities, and is an ardent book-collector, specializing in old Bibles. He can be as shrewd or as absent-minded as it pleases him to be. A visitor, hoping to capitalize his weekend, asked:

"What do you think cotton will do?"

The answer was an incoherent murmur.

"Hmm . . . hmm . . . buzz . . . yes . . . no . . . you see . . ."

The visitor strained his ears, finally said.

"I'm afraid I didn't quite understand."

The little old man looked up cunningly, replied petulantly.

"If you didn't listen, I can't repeat it all over again," and walked away. On the other hand, he is amazingly generous and a long list of friends, artists, distant relatives, and organizations receive regular checks from him.

He has two real hobbies. One is his superb collection of modern art—Cezanne, Manet, Monet, Renoir, particularly exquisite Laurencin, several of Gauguin's Tahitian scenes, two of Rousseau's best primitives, several Degas ballet girls, and, dominating his gallery, the unforgettable "Arlesienne" of Van Gogh, with her pale face and black hair brooding against the radiant yellow background.

The other is the City College Stadium which he built and of whose summer symphony concerts he is the principal guarantor. At the opening of each season, he mounts the platform, peers near-sightedly at the great crowd before him, and in his small, blurred voice repeats the same speech of welcome which he has made every previous year. And the audience bursts into thunderous applause because they know him and admire him.

He is Adolph Lewisohn.

And among those who enjoys paying him tribute is

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Our own exclusive flashlight of Musicians and Artists trekking homeward after a very restful summer abroad

# JOSEF HOFMANN Says—

*"Climb with others if  
You Would be a Success."*

**P**HILADELPHIA, Oct. 10.—"The music student, rushing headlong on his way to virtuoso accomplishment, seldom realizes that in order to reach the ultimate goal in his public career, he has to compete successfully with others who are striving to the same end.

"To arrive is by no means so simple and easy as it may appear at the outset. It is only by keeping in close touch with others who are headed in the same direction, by competing with others of equal or greater talent, and by following the advice of those experienced in the making of a musical career that the student can hope to find the musical position he is best fitted to fill. By doing this, much valuable time may be saved, and, what is of great importance, the student may be spared possible future disappointment."

This is the dictum of Josef Hofmann, pianist, and director of the Curtis Institute of Music. He states that among orchestra and chamber music players, among accompanists and teachers, there is found a considerable percentage of so-called "disappointed soloists"; in other words, those whose primary intention was to become virtuosi.

#### Counsel for Students

"The Curtis Institute of Music," says Mr. Hofmann, "realizing this situation and wishing to help young, striving student-artists, offers advice and opportunity to those who will follow its lead. With this purpose in view, it has raised the standing of its departments of chamber music and orchestra playing, as well as that of accompanying, to the rank of major subjects. This means that students enrolled in these departments enjoy the same educational privileges as those majoring in piano solo, violin solo, etc."

Thus meeting the need of a considerable number of students, and going further, the Institute has appointed Harry Kaufman head of the division of accompanying; Louis Bailly to be in charge of the department of chamber music; and Artur Rodzinski, head of the departments of orchestra playing

and conducting. To promote the art of conducting, Dr. Rodzinski, conductor of the Curtis Institute Orchestra, has been entrusted with this recently created major subject.

#### Adventuring in Ensemble

The adventure in ensemble playing affords a striking illustration of the educational methods of the Curtis Institute. Last season sixteen ensemble groups were in constant rehearsal under the direction of Mr. Bailly. These ranged from an octet utilizing strings and wood-winds, to the usual string quartet and various duet combinations.

Seven concerts were given in Casimir Hall by these groups, the répertoire including works by Mozart, Schubert, Brahms, Chausson, d'Indy and Malipiero. From among the more advanced students of ensemble the Swastika Quartet has been organized for public performances during the present season. Six programs will be given under the auspices of the Philadelphia Museum of

Art, and concerts will be given in New York, in Washington and in the Philadelphia Academy of Music.

Mr. Bailly sets forth the following qualifications for the ensemble player: virtuosity in the playing of his own instrument; musical temperament and background; ability to submerge his musical personality or to emphasize it according to the requirements of the composition; adequate judgment in deciding when to do either of these two.

"The ideal string quartet," says Mr. Bailly, "is an association of four strictly first class musicians, each having fine technical equipment, and all playing together in thorough understanding, each able and willing to subordinate his own personality, and, when necessary, his own particular part in the quartet."

#### The Accompanist's Task

Last season's experiment in teaching the art of accompanying as a major subject has resulted in a large enrollment for this course during the coming year. Mr. Kaufman has stimulated a



HARRY KAUFMAN AND HIS STUDENTS — "STIMULATED A LARGE AMOUNT OF WORK IN WHAT HAS BEEN A NEGLECTED PHASE OF MUSIC. . . ."

large amount of independent work in what has ordinarily been a neglected phase of music.

"The accompanist's task is one of comparative ease when the composition to be played is for voice or instrument with piano accompaniment prepared by the composer," says Mr. Kaufman. "The test here is technical proficiency and musical understanding. But where the composition is originally an aria or a concerto with orchestral accompaniment, the problem is a different one.

"Transcriptions are frequently un-pianistic, and the ability to edit orchestral parts for the piano requires study and experience. The accompanist must retain the orchestral sense, and yet consider pianistic idiom and euphony. Wrist work not encountered in solo pieces, unnatural spacing of the hands, fingering rapid movements, and a preservation of tonal balance are problems that have to be worked out by the accompanist independently of the transcription which has been set before him."

The student of accompanying is expected to possess high pianistic ability and exceptional sight reading powers. The course includes chamber music performances, solfège and theory, and the



ARTUR RODZINSKI

student is given opportunity to accompany artist-students in the Curtis Institute recitals.

#### Practice Conducting

The class in orchestral conducting has opened its second season under the supervision of Dr. Rodzinski. Studies include the reading of scores at the piano, instrumentation, study of operatic and symphonic scores, playing in the orchestra, and theory. Students are trained in conducting practise groups of the Curtis Institute Orchestra, and are also given the opportunity to conduct the entire orchestra in rehearsal.

## OLD ENGLISH FESTIVAL

**V**ICTORIA, B. C., Oct. 9.—This city, the capital of British Columbia and a center famous for its marked resemblance to England's countryside, will celebrate the year's end with an Old English Christmas Festival in the Empress Hotel, beginning Dec. 22.

Harold Eustace Key, music director of this and other Canadian festivals, announces the program will bring a revival of the oldest Christmas customs observed in England, and will thus reproduce the seasonal pleasures described by Washington Irving in *Christmas at Bracebridge Hall*. Included in the several days' calendar will be such ceremonies as mumming, bringing in the boar's head, wassailing, and Twelfth Night merrymaking. The more sedate business of carolling is to be carried on within the Empress Hotel and in its adjoining garden, where grow the holly and the ivy celebrated in British song.

Mr. Key has in hand a representation of Mrs. Wardle's Christmas Party as immortalized by Dickens. This is to have a running commentary of Yuletide music. Dr. Healy Willan of the Toronto Conservatory of Music has composed incidental music to *The Chester Mysteries*, a Christmas play selected from a group of mediaeval pageants enacted by the trade guilds of Chester, England, dealing with the theme of the shepherds, the three kings and the Babe of Bethlehem.

Choral groups and soloists will sing at the hotel's nightly concerts, and special dramatic features are being rehearsed by Charlotte Cotter, experienced in connection with stage presentations at the Hart House Theatre in Toronto.



THE SWASTIKA QUARTET—"AN ASSOCIATION OF FIRST CLASS MUSICIANS. . . ."

## Honors Heaped Upon Van der Stucken on Seventieth Birthday

**F**RANK VAN DER STUCKEN was the guest of honor at a banquet in the Hotel Sinton, Cincinnati, Oct. 11. On Oct. 15, a committee of prominent Cincinnati citizens, headed by the mayor and the Chamber of Commerce, will dedicate a tablet which is to be placed on the premises where Mr. Van der Stucken was born in Fredericksburg, Tex. On the same day his seventieth birthday will be celebrated with a luncheon in the Park Central Hotel, New York, and a reception by the Bohemians in the evening. At the luncheon an international testimonial address will be made.

The committee is composed of the following: George W. Chadwick, Frederick C. Converse, Mrs. Elizabeth Sprague Coolidge, Walter Damrosch, Arthur W. Foote, Rubin Goldmark, Henry Hadley, Philip Hale, William J. Henderson, Henry Holden Huss, Mrs. Edward MacDowell, Mrs. Horatio W. Parker, Frederick A. Stock, Arthur Whiting, Edgar Stillman Kelley.

### European Contacts

Mr. Van der Stucken was taken by his parents to Europe in 1865, where

he became intimately acquainted with almost all of the leading musicians. In 1882 he became kapellmeister of the Breslau Stadttheater, for which he composed his operatic version of Shakespeare's *The Tempest*. In 1883, under the patronage of Franz Liszt he gave a concerto of his own compositions at the Grand Ducal Theatre, Weimar, with Alexander Siloti as pianist. The following year he returned to this country as musical director of the New York Arion Society, making his debut, April 4, in the old Steinway Hall.

In the season of 1884-1885 he gave a series of novelty concerts at Steinway Hall, conducting, among other things, the first American performances of Brahms' third symphony, Dvorak's Husitska overture, Emmanuel Moor's first concerto for piano in D minor, and Chabrier's Gwendoline and Espana.

### Sponsored Native Art

At the time of his European pilgrimage, Mr. Van der Stucken was impressed by the great national spirit in arts and letters, displayed in the countries he visited, and was astounded, he said, on his return to America, by the



FRANK VAN DER STUCKEN

"indifference" shown to the work of American composers. In reaction to this inertia, he reserved the program of his fourth concert for the works of such national composers as J. K. Paine, E. C. Phelps, Dudley Buck, George E. Whiting, Templeton Strong, and MacDowell, as well as for his own compositions. In 1886 he gave four concerts of American music in the old Chickering Hall, introducing new works of Chadwick, Bird, Strong, Arthur Whiting, Kelley, Huss, MacDowell, Silas Pratt, Shelley, and Horatio Parker. In subsequent concerts, he featured the works of

Hadley, Converse, Ernest R. Kroeger, John Powell, Hans H. Wetzlar, Dr. Leopold Damrosch, Walter Damrosch, Charles Martin Loeffler, Victor Herbert, and Frederick Stock.

He organized and led the first tour of an American organization in Europe when, in 1892, he appeared with the Arion Society in the principal German and Austrian cities. From 1895 to 1897, he was conductor of the Cincinnati Symphony Orchestra, and, succeeding Theodore Thomas, was conductor of the Cincinnati Music Festival from 1906 to 1912, and again from 1903 to 1927. He led the first Concerts Ysaye in Brussels after the war, and on a number of occasions conducted his own compositions with the New York Philharmonic.

### Continental Honors

King Albert of Belgium created him Chevalier de l'Ordre Leopold and Officier de l'Ordre de la Couronne, and the French Government named him Officier de l'Instruction Publique. Mr. Van der Stucken was elected honorary dean of the Cincinnati College of Music and awarded the honorary degree of doctor of music. He is a member of the American Institute of Arts and Letters.

MONTGOMERY, ALA.—Eugenia Tate was presented by the department of music of the Woman's College of Alabama in her graduate violin recital recently. She is a pupil of Georges Ryken. Assisting were Lily Byron Gill, pianist, dean of the School of Fine Arts; Helen Cullen, viola player, also a pupil of Mr. Ryken, and Martin Kauffman, "celloist, of Birmingham.

# EDITH NICHOLS



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Who ever has  
found the beginning of an art, never will  
find the end.  
To my dear Miss Edith Nichols, the first really  
prepared most intelligent pupil of mine,  
with love and all good wishes for her future  
Lilli Lehmann.  
Granada



# SELECTED BROADCASTS

DAMROSCH'S NEW IDEA . . . THANKS TO BONIME . . . PUCCINI  
ON THE AIR



Reviewed by David Sandom

**A**N important phase of the educational radio programs Walter Damrosch is to conduct for public school and college students, and a feature that promises to be highly interesting, will be questionnaires to supplement all lectures. A list of questions has been compiled for each concert, and this will be submitted to students through their respective teachers. In addition to forming a "quiz" of the music studied in each lecture, the questionnaires will furnish examples of the students' memories and sense of musical appreciation.

Ernest La Prade, assistant to Mr. Damrosch, who will also act as a sort of liaison officer between him and the teachers, outlined the scope of the questionnaires to me and the thoughts which guided their compilation.

"It is Mr. Damrosch's intention," said Mr. La Prade, "to make the questionnaire an integral part of each lecture. They will be submitted to students through their teachers, who will also correct the answers. As it is Mr. Damrosch's purpose that no questions shall go unanswered, teachers will be asked to submit all doubtful ones to him through me, and he will function as a sort of final court."

#### To Encourage Thinking

"A thought uppermost in Mr. Damrosch's mind in designing the lists was to encourage students to think for themselves. Mr. Damrosch feels that a grasp of the dramatic content in a musical work enables the student to experience a definite emotional reaction. Therefore one purpose of the questionnaire is to permit the student full scope in expressing in his own language just what these impressions are."

The questionnaires are the result of much study and labor on the part of Mr. Damrosch, who was assisted in his task by Mr. La Prade. They have been carefully planned and graded and have been generally arranged into several categories.

"One classification" explained Mr. La Prade, "deals with the instruments



ERNEST LA PRADE, WHO WILL CONDUCT THE "QUESTION AND ANSWER" SERIES WITH WHICH WALTER DAMROSCH WILL SUPPLEMENT HIS RADIO CONCERTS FOR CHILDREN

of the orchestra, their functions and capacity for emotional expression. Others take up interpretation and the impression a given work makes on the pupil's mind. For instance, to pick one at random from those in this category, we find: 'What scene does the march from Raff's Lenore symphony describe?' And another, 'What dramatic concept is the first movement from Beethoven's fifth symphony generally supposed to express?' And so on.

"Where a composer has laid down a definite program for a composition this will be divulged to the student. In cases where no program has been fol-

lowed Mr. Damrosch will suggest one, but his interpretation will not be arbitrary and the student will be left free to draw his own conclusions.

#### With All Lectures

"Questionnaires will be submitted with all the lectures. Starting from the third grade and through the college courses pupils will answer questions which have been compiled according to their age and scholastic grouping. The most elementary, of course, will be asked of the youngest. Those for the high school student will employ less simple wording and will consider ideas more complicated. The most advanced subjects naturally are reserved for the collegian, and it is also only in this highest grade that technical questions will be included. A typical question of this nature is, 'In what form is the first movement of a symphony usually composed?' Still others treat of the symphony as a whole, and the forms followed in the sonata and symphonic poem.

In general the plan followed is similar to that employed by Mr. Damrosch in the New York Symphony Orchestra's children concerts given in Carnegie Hall. It is expected the questionnaires, in addition to showing the students' reactions, will also disclose the progress made in musical appreciation during the course of the lectures.

#### Wrote About Alice

And now a word about Mr. La Prade. He brings to this work invaluable fitness gained as a musician and writer on music. For nine years he occupied the principal second violin desk in the now disbanded New York Symphony Orchestra, and for half a decade wrote all its program notes. Among other things he is the author of *Alice in Orchestrilia*, a humorous treatise which has won favor among musicians and laymen alike. Born in Memphis, some thirty-eight years ago, Mr. La Prade was graduated from the College of Music of Cincinnati and supplemented his studies under the tutelage of César Thomson in Brussels. He is now devoting his entire time to radio and is the musical director of the Collier's, Woman's Home Companion and American Magazine hours among other duties. Incidentally, a brother, Malcolm, is equally active and well known in radio.

Titles and dates for the four series of lecture concerts to be given by Mr. Damrosch are published on page 33 of this issue.

#### Where Honor Is Due

Josef Bonime and Edison Ensemble. (New York Edison Hour, WRNY; Oct. 2). What with the continual rush of guest artists and the

presentation of soloists, the less publicized director of a radio feature is apt to suffer reportorial neglect. While the star reaps all the "notices," heart warming (to the star) and otherwise, a mere sentence "Mr. So and So conducted" more often than not constitutes all the attention the leader receives. Feeling the injustice of it all and being moved in addition by the conviction that praise is deserved, this reporter desires to place a wreath on the brow of Josef Bonime, the very able director of the Edison Ensemble.

The string of praiseworthy concerts which have been the New York Edison Company's contributions to better radio music for many months, have grown and prospered under Mr. Bonime's expert musicianship. Working wonders with his vest pocket orchestra, he has made its achievements as large as its membership is small. Moreover, aside from the uniform competence with which the broadcasts have been performed, the director is to be commended for the steadfast adherence he has shown to the best musical traditions.

Nor has orthodoxy been observed at the expense of enterprise. The recently concluded Music Map of the World Series was a unique idea and a distinct departure from worn and conventional programs, in addition to possessing a certain educational value. And such response it met with that an Encore Series was necessary to placate requesting devotees.

At the present sitting Mr. Bonime and the Ensemble are engaged with miscellaneous programs, of which the one for this date was representative. Mozart's Marriage of Figaro overture, an oriental suite made up of numbers by Hadley, Moszkowski, Rimsky-Korsakoff and Strauss, and Gabrier's Lamento for cello, the last played commendably by Henri Lamont, were included.

#### Puccini on the Air

Frances Alda, Mario Chamlee, Genaro Papi. (Atwater Kent Hour, NBC System, Oct. 7). An important point was marked in radio on Oct. 4, 1925, when A. Atwater Kent presented Reinhard Werrenrath in the first of the hours which bears his name. Since then many great artists have been heard in these concerts which have already numbered more than 150. A veritable institution of the air, radio's new musical season can be considered actually opened when the first winter concert of an Atwater Kent series has been broadcast.

The first of the 1928-29 broadcasts took on added interest with the inclusion in its program of excerpts from the operas of Giacomo Puccini. Special permission was necessary before the

(Continued on page 15)

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(Continued from page 14)

publishers would permit such broadcasting.

Mme. Alda, soprano of the Metropolitan Opera Company, and Mr. Chamlee, formerly a tenor member of the same company, were the singers whose voices ministered to music lovers of the A. K. audience. The former contributed *Butterfly's* entrance aria from Puccini's opera of the same name in addition to others and was also heard in a group of English numbers. In the latter she was assisted by the Atwater Kent Male Quartet in sweet-toned and unobtrusive obbligati. In all she did Mme. Alda was the finished and commendable artist.

Mr. Chamlee, whose upper range does not possess the lovely quality of his middle register, was whimsical and appropriately sentimental in Rodolfo's Narrative from *La Bohème* and adequate in *E lucevan le stelle* from *Tosca*. Mr. Chamlee's artistry is above reproach, but his upper tones lack freedom and body. He was more at home in the duet, *O quanti occhi fisi*, from *Madama Butterfly*, with which he and Mme. Alda concluded their part in the broadcast.

The orchestra was conducted by Mr. Papi, also formerly of the Metropolitan Opera Company. His knowledge and flair for the music of his compatriots was in evidence in the overture to Verdi's Sicilian Vespers and in the Intermezzo from *The Jewels of the Madonna* by Wolf-Ferrari. His worth to the hour was further demonstrated by the excellent manner in which the orchestra supported the soloists. But even a Papi could do little to smooth the orchestra's ragged tone.

#### A Nourishing Contribution

Franck program (Works of Great Composers Period, NBC System; Oct. 2). There are few sustaining features which contribute in greater measure to the cause of good radio music than the NBC's Works of Great Composers period. Choosing a different composer for consideration each week, it brings examples of style and character while providing an hour of great music without. It is to be deplored that some sponsors lean toward less artistic broadcasts in casting about for a feature with which to seek good will.

César Franck was the composer considered in this broadcast. Utilizing the services and talents of Lolita Cabrera Gainsborg, pianist; Godfrey Ludlow, violinist, and Lawrence Wolf, tenor, in addition to an orchestra, Cesare Sodero, conductor, presented various works of the French organist-composer. Included in the list were the first movement from his symphony, the symphonic variations for piano and orchestra, the first movement from the piano and violin sonata in A and several songs.

Mme. Gainsborg and Mr. Ludlow, whose musicianly accomplishments have been discussed in these pages before, performed in their usual excellent veins. Mr. Wolf was hampered by an inability to steady his admirable tenor voice, but compensated for this by singing an excerpt from *The Beatitudes*, *La Procession* and *Nocturne* with excellent diction, giving interpretations that had musical insight and beauty. The orchestra under Mr. Sodero seldom appeared to better advantage. It responded to him in a whole hearted manner throughout the program, and especially in the movement from the symphony. More power to the works of Great Composers period.

**Complete details of Mr. Damrosch's Educational Radio Programs will be found on page 33.**

#### TEACHERS TO CONVENE

WINNIPEG.—The Manitoba Music Teachers' Association, Wilfred Layton, president, is arranging a convention to be held in Winnipeg late in October or the first week in November.

The Winnipeg Male Voice Choir has begun rehearsals under the leadership of Douglas Clarke.

## THE TURN OF THE DIAL

¶ New York Philharmonic-Symphony Orchestra, Willem Mengelberg, conductor, in broadcast of its regular Carnegie Hall concert over WOR; Sunday, Oct. 14, at 3 p.m.

¶ Efrem Zimbalist, violinist, and Nanette Guilford, soprano of the Metropolitan Opera Company are soloists in the Atwater Kent Hour, NBC System; Sunday, Oct. 14, at 9:15 p.m.

¶ Beethoven's Leonore Overture No. 3, Mozart's Jupiter Symphony, excerpts from Debussy's *L'Enfant Prodigue* and the Festival at Bagdad from Rimsky-Korsakoff's Scheherazade suite will be played by the United Symphony Orchestra over the CBS; Sunday, Oct. 14, at 3 p.m.

¶ Operatic excerpts by The Continentals. NBC System; Sunday, Oct. 14, at 4 p.m.

¶ The Barrère ensemble, George Barrère, conductor, is featured in the Old Company's educational program. NBC System; Sunday, Oct. 14, at 7 p.m.

¶ Offenbach's Tales of Hoffmann by the National Light Opera Company. NBC System; Sunday, Oct. 14, at 10:15 p.m.

¶ Theophil Wendt, former conductor of the Cape Town Symphony Orchestra, will direct a program of South African music in General Motors Family Party. NBC System; Monday, Oct. 15, at 9:30 p.m.

¶ Eveline Novak, Hungarian soprano, in recital over WGBS; Monday, Oct. 15, at 6:15 p.m.

¶ Wagner's Lohengrin by the National Grand Opera Company, Cesare Sodero, conductor, with Judson House, Hans Kramer, Frederic Baer, Edward Wolter, Astrid Fjelde and Grace Leslie in the cast over NBC System; Monday, Oct. 15, at 10:30 p.m.

¶ Ceco Couriers in light classical program. CBS; Monday, Oct. 15, at 8 p.m.

¶ Blanche Jeanneret Hartlage, pianist, in recital at WBAL; Tuesday, Oct. 16, at 3:30 p.m.

¶ All-Kipling Program in Eveready Hour will present famous musical settings to some of his poems. The American Singers and the orchestra under Nathaniel Shilkret will be heard. NBC System; Tuesday, Oct. 16, at 9 p.m.

¶ Works of Great Composers period will feature a Debussy program which includes numbers for orchestra, tenor, soprano and harp. Cesare Sodero conductor. NBC System; Tuesday, Oct. 16, at 10 p.m.

¶ Gilbert and Sullivan's Ruddigore will be sung by the United Light Opera Company over the CBS; Tuesday, Oct. 16, at 9 p.m.

¶ The Seiberling Singers in light program. NBC System; Tuesday, Oct. 16, at 8:30 p.m.

Charles D. Isaacson will continue the Beethoven Symphony Orchestra lectures with a discussion of the string choirs. Each instrument will be played in illustration. WGBS; Wednesday, Oct. 17, at 7:45 p.m.

¶ United Military Band will play numbers by Wagner, Waldteufel and De Koven. CBS; Wednesday, Oct. 17, at 10:30 p.m.

¶ Mozart, Brahms, Schubert and Fauré are represented in Music Room program. CBS; Thursday, Oct. 18, at 9 p.m.

¶ Norfleet Trio in recital over WGBS; Wednesday, Oct. 17, at 2:15 p.m.

¶ Mixed Quartet and orchestra will be heard in works by Mendelssohn, Leoncavallo, Handel, Rachmaninoff and others in Music of the Masters period. NBC System; Wednesday, Oct. 17, at 9:30 p.m.

¶ Muriel Wilson, soprano, and Hans Barth, harpsichordist, in Milday's Musicians period will feature works by Henry Purcell. NBC System; Thursday, Oct. 16, at 9 p.m.

¶ Works by Delibes, Friml, Herbert, Kreisler and Kowalski will be played by the United Salon Orchestra. CBS; Thursday, Oct. 18, at 9:30 p.m.

¶ Mascagni's L'Amico Fritz in English by the United Grand Opera Company, Alberto Bimboni, conductor. CBS; Friday, Oct. 19, at 10 p.m.

¶ National Light Opera Quartet, the American Woodwind Quartet and the National Concert Orchestra under Cesare Sodero in National Broadcasting and Concert Bureau classical program. NBC System; Friday, Oct. 19, at 10 p.m.

¶ Lew White in organ recital. NBC System; Saturday, Oct. 20, at 8 p.m.

¶ Jone's The Geisha, with Jessica Dragonette and Colin O'More is the Philco Hour's operetta over the NBC System; Saturday, Oct. 20, at 8 p.m. 8 p.m.



Irving Marston Jackson, American Baritone, Who Has Been Heard in the Great Composers' Hour Over WJZ, National Broadcasting Company

#### NEW XENIA DIRECTOR

XENIA, OHIO, Oct. 9.—The new director of music in Cedarville College is Lydia A. Berkley, a graduate of Lincoln University of Music and of the Conservatory of Hiram College. Eleanor McDonnell was favorably received in her first public concert recently. She was presented by her teacher, Grant O'Dell, of Dayton, formerly of New York, who played her accompaniments. The event was under the patronage of St. Clair Council.

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# THE BETTER RECORDS

Reviewed by PETER HUGH REED



**I**NTERESTING new material, well calculated to engage the attention of musician and layman alike, includes the following:

St. John Passion, Bach; Opening Chorus, Christ, Roi des Anges, French Columbia, No. D15015.

St. John Passion, Bach; Chorus, Crucifie cet Homme, and Deux Chorals; coupled with the final chorus Repose en paix: both discs executed by the orchestra, chorus and organist (300 performers) of the Royal Conservatory in Brussels, under the direction of Desire Defauw. French Columbia, No. D15016.

Sonata in G major, Mozart; three sides, coupled with Toccata, Prelude from Suite for Harpsichord, Sarabande from Suite No. 2 for harpsichord, and Minuets from Suites Nos. 1 and 8, Purcell: played on the piano by Irene Scharrer. H. M. V. Nos. 1372-1373.

Fantaisie pour Flute, Hüe; played by Moysé with Georges Truc at the piano. French Columbia, D11006.

Strophes, Charles René; coupled with Piece in D major, Büsser; Horn solos played by Jean Devemy of the Republican Guard Band. French Columbia, D11003.

The recording of the St. John ex-

cerpts is very life-like and the performance is replete with a sincere enthusiasm on the part of all concerned. One does not find here the refinement of interpretation met with in recent St. Matthew Passion discs, yet these are equally impressive performances. The number of participants assembled must have given the recording engineer a problem, which he ably solved. The sopranos are inclined toward an occasional shrillness, but the rest of the chorus is good, and the interpretation as a whole has an animation worthy of favorable comment.

#### Music That Inspires

Though less famous than the St. Matthew Passion, that according to St. John is none the less equally inspiring. The first record contains the complete opening chorus in two parts. The French title given differs from the original text, which reads "Herr unser Herrscher, deesen Ruhm in allen Landen herrlich." The opening interlude to this chorus is most effective with its divided sections of flutes and oboes conversing against a background of strings.

The chorus Crucify, crucify (No. 36 in the score) is the scene where the frenzied officers, priests and rabble cry out to Pontius Pilate. Their sinister demand and the aggravated restlessness of the crowd is well delineated in Bach's music. The chorus is followed in this recording by two chorales, (Nos. 7 and 9 in the score). The first is O Wondrous Love, Whose Depths no Heart has Sounded, and the second is Thy Will, Oh Lord our God, be Done. The beautiful serenity of these old world hymn melodies afford a fine contrast to the first chorus. The last side gives the compassionate grandeur of the final chorus, practically complete save for a few short excises. "Rest Here in Peace, Redeemer Blest and Holy, Henceforth no more will I Bewail Thee," so reads the text. As in the St. Matthew Passion, the body of the Saviour sinks into the grave on a descending phrase of appealing beauty. The poetry of this last chorus is of a peaceful and religious genre, embodying as it does the thought, "Rest here in peace, rest here in peace!"

#### Courtly Elegance

Irene Scharrer has performed a service for the discerning music-lover in her captivating rendition of Mozart's sonata in G major. This is one of Mozart's most charming examples of the sonata form for the piano. It is number fourteen in the Peters Edition. The daintiness of an old world court and the elegance of its courtiers are expressed in the pages of this work. And yet—Mozart's music is not simply a tonal decoration of the age. It has rather a deep sincerity and an emotional perfection which cannot be refuted.

The simple melodic beauty of Purcell's music on the fourth part of the recording is likewise reflective of a genuine source. Scharrer wisely refrains from virtuosity in both composers' music.

Collectors seeking the unusual will welcome the flute and horn solos. In both cases the timbre of the instruments is perfectly projected, and the

performances possess an interpretative excellence and skill which are admirable.

#### Chiefly From Operas

I Need Thee Every Hour, Hawks-lowry; coupled with One Sweetly Solemn Though, Cary-Ambrose; sung by Marie Morrisey and Frank Munn. Brunswick, No. 15182.

Love Was With Me Yesterday, Walter Golde; and Bird Song at Eventide, Eric Coates; sung by Richard Bonelli. Brunswick, 15183.

Tristan and Isolde, Wagner; Liebestod, sung by Elsa Alsen. Columbia, No. 50083D.

La Bohème, Puccini; Mi chiamano Mimi, coupled with Madama Butterfly, Un bel di vedremo; sung by Maria Kurenko. Columbia, No. 50082D.

The Barber of Seville, Rossini; Largo al factotum; and Otello, Verdi; Credo; sung by Riccardo Stracciari. Columbia, No. 9038M.

Impromptu in A flat major, Chopin; Op. 29, and Leggiero Invisible, Bolero, Arditi; sung by Sigrid Onegin. Victor, No. 6842.

La Forza del Destino, Verdi; La vergine degli angeli, sung by Rosa Ponselle and Ezio Pinza with the Metropolitan Opera Chorus; coupled with Il Trovatore, Verdi; Miserere, sung by Ponselle and Giovanni Martinelli also with chorus. Victor, No. 8097.

Gems from Pagliacci and Cavalleria Rusticana, Leoncavallo and Mascagni; sung by the Victor Opera Company. Victor, No. 35932.

The innocuous sentiment of both religious compositions is faithfully interpreted by Morrisey and Munn, who sing with a perfect placidity. I cannot say I admire the instrumental background in I Need Thee Every Hour, as a nasal cornet tone and the obnoxious vibraphone mar the peaceful monotony.

Bonelli has a resonant voice of considerable power, but his singing in this case does not represent him at his best. Obviously his style is an operatic one. His diction is not understandable and his quality of tone is not suitable to the type of sentiment embodied here. Take the manner in which Bonelli sings the last phrase in Walter Golde's sentimental Love Was With Me Yesterday. It seems a pity to represent a singer of his artistry in this manner.

#### An Original Liebesto

Elsa Alsen has at last been permitted the privilege of projecting her artistry at its best. Her inherent beauty of voice and her remarkable regard for diction were never displayed to better advantage. Let us hope that Columbia will follow up this record with this soprano's rendition of the Immolation Scene from Gotterdamerung. Alsen's concept of Isolde's Death Scene is somewhat different from the usual one. She takes the music quite slowly and in no way builds up toward an impassioned climax. Rather, she pictures Isolde as in a daze, completely lost to the ecstasy of a material world. It is a subjective concept, in keeping with the character but inclined toward a monotony of expression in the climactic pages of the second half. A word should be said about the excellent orchestral work. One feels there are at

least sixty or seventy players providing a richly colored background for this soprano's beautiful and luscious tones.

Kurenko's artistry is above reproach, but not so her vocal production. In the Bohème aria, her voice is lovely, but her production in Butterfly's aria sounds strident and white. Thinness of production nearly proved fatal on the final high tones.

Stracciari sings with a richly resonant tone. There is a maturity in both his singing and his artistry which is admirable in these selections. In each aria he creates the atmosphere which definitely belongs to the character he is representing. A disc for the discriminating music lover!

Onegin is vocally at her best in this record, but her choice of selections are not interesting. Chopin's composition definitely belongs to the piano, for which it was originally conceived, and not for the voice. The arrangement here is in the manner of a vocalise, although there are some absurdly sentimental words like "Come my love," annoyingly repeated. The Arditi composition seems old-fashioned and redundant in expression. Surely Mme. Onegin has a large enough répertoire from which to choose more interesting compositions than these!

Rosa Ponselle's voice is like molten gold. Her singing of the Prayer from Verdi's Force of Destiny is a perfect performance. This soprano is certainly blessed with a rare tonal quality and her artistry becomes more proficient with each new record. Both selections are given excellent performances. A word of praise is due Martinelli and Pinza for their work, and also that part of the Metropolitan Chorus which is represented.

The gems from the two most popular short operas are well chosen and interpreted by Victor's fine operatic organization. I have a premonition that the lovely unnamed soprano in this Ensemble is Lucy Isabelle Marsh. Her work in both operas is especially enjoyable.

#### The Impromptu Trio

In speaking about the Trio in B Flat major of Schubert's recently, I summed up my criticism with the observation that the real achievement for interpretation belonged to the d'Aranyi-Salmond-Hess Trio, because theirs was an "impromptu organization." The line read incorrectly that "their's was an important organization." My reason for this observation grew out of the fact that virtually the Thibaud-Cortot-Casals Trio is an organized ensemble, having concertized in Europe, whereas the other Trio was formed for the recording of this special work.

#### OLD ITALIAN SCORES COMING TO NEW YORK

A new collection of antique Italian music, to be exhibited at Columbia University in New York, is being assembled by a group of Italian scholars headed by Gabriele d'Annunzio. Ildebrando Pizzetti, Carlo Perinello, Balilla, Pratella and Alceo Toni are some of those cooperating. The purpose of the exhibit is to develop in America a true appreciation of the meaning of Latin art and beauty.



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## Artists' Series for Boston

### Other News From the Hub City

BOSTON, Oct. 10.—Jean Kayaloff, Russian cellist, opened the concert season in Jordan Hall on Oct. 4, playing to a discriminating audience. Accompanied by Jean Ponsel, Mr. Kayaloff gave Beethoven's A major sonata, Op. 69; Haydn's concerto in D major, a Bach adagio, the minuet from Debussy's *Petit Suite*, and a sonata by Eccles. He proved himself an artist at the outset, by his superb interpretation of the Beethoven number, and was equally at home in his readings of the Bach and Haydn compositions. Mr. Kayaloff's technic was flawless, and the tone he drew was beautiful. The audience was generous with its applause, and Mr. Kayaloff gave several encores.

\* \* \*

An ambitious set of three programs is announced by the People's Choral Union, which was to begin its thirty-first season in Jordan Hall on Oct. 7. Handel's Samson, the A major mass of Franck and Miriam's Song of Triumph by Schubert are to be featured. Weekly rehearsals held in the New England Conservatory of Music have been largely attended by laymen who avail themselves of the opportunity to sing and to advance themselves in musical appreciation. James R. Houghton is the conductor.

\* \* \*

F. Addison Porter of the New England Conservatory of Music faculty has resumed his piano teaching both in the Conservatory and in his own studios. Mr. Porter spent the summer at his camp in Unity, Me., where he devoted much time to composing.

\* \* \*

Harriot Eudora Barrows, teacher of singing, has opened her Boston and Providence studios. Miss Barrows' Providence days are Mondays and Thursdays of each week. Her remaining time is devoted to her Boston studios.

\* \* \*

Jean MacDonald, mezzo-soprano, has joined the faculty of Wellesley College as instructor of vocal music.

\* \* \*

Pauline Danforth, pianist of this city, who has been abroad for three months, announced a recital in Wigmore Hall, London, Oct. 10. Her program was to have music by Schumann, Domenico Scarlatti, Ravel, and César Franck. Miss Danforth has visited Austria, Germany, and Czechoslovakia. In Paris she met Stuart Mason, Clement Lenom and Miss Rainy of Boston, motoring with them to Abbeville, where they joined Georges Longy, formerly of the Boston Symphony Orchestra, in celebrating his sixtieth birthday.

\* \* \*

Roland B. Partridge, of the department of sociology, University of New Hampshire, has been awarded a fellowship by the Juilliard Foundation to continue his musical study under Vincent V. Hubbard of this city.

\* \* \*

Luther O. Emerson, who has been director of music in the First Unitarian Church of Salem for the last four years, has accepted the position of baritone soloist and musical director of the First Congregational Church in Reading.

\* \* \*

Theodore Schroeder, vocal instructor, has resumed his Boston teaching after holding classes in the west. Singers under his tutelage are active in the professional field. Clinton White, tenor of New Bedford, is among them. Louise Biedenharn, contralto, of Louisiana, will make a tour of England.

## Ready for Season



Durrell String Quartet

WITH the latest repertoire of gowns and music, the Durrell String Quartet of Boston is ready for the winter season. Recently the quartet opened its eleventh season at Swampscott, Mass., when it played before the New England Council of Club Women in the New Ocean House.

The Durrells will give a concert in Springfield in November, when they will present a number of new works chosen by Miss Durrell during her summer sojourn in England.

Jean Hannah, Montana soprano, won the northwest vocal contest of the Federation of Music Clubs. Charlotte Powell, Louisiana soprano, has been engaged by the Unitarian Church of Dorchester, Mass., as soloist. Helen Trescott will give her first public recital in November. Mme. Waterman Stockwell, soprano of New Haven, has many bookings for the season, as has Rita Foley, coloratura soprano. Beginning in November Mr. Schroeder will again conduct his Saturday afternoon master classes for teachers and professional singers.

Ruth Posselt, Boston violinist, who is a student of Emanuel Ondricek, has been engaged as soloist with the New

York Philharmonic-Symphony Orchestra under the leadership of Walter Damrosch. The date of her appearance is Dec. 1.

Word was received of the death in Norwalk, Conn., of John McKnight, former flutist of the Cleveland Orchestra. Mr. McKnight was the son of George McKnight, artist, and for years was a member of the artist colony in Sandwich, Mass., where he appeared in several summer concerts.

Anne Wasgatt Whittredge, teacher of singing, will open her studio on Oct. 8. Mrs. Whittredge spent the summer at Rindge, N. H.

## Radio Praised by Steinway

### Head of Piano House Gives Boston Address

BOSTON, Oct. 10.—Theodore Steinway, president of Steinway & Sons, New York, was the principal speaker at the annual convention of M. Steinert & Sons eighteen branch houses throughout New England, which opened in Steinert Hall on Sept. 12. Mr. Steinway said that increased interest in the cultural arts had awakened the great mass of American people to the joys and beauty of music as never before in history, and that much of this development was due to the radio.

Instead of curtailing the sales of musical instruments and their use, the radio, he said, had fostered love of music in the home, as evidenced by the number of students enrolled in music schools throughout the country.

"Mechanical music satisfies many for a brief period, but in the long run it is accepted only as a means of awakening the hearer to the beauty of music, and the people turn to the study and appreciation of some musical instrument," he continued. "More persons are studying the piano now than ever; and piano classes in the public schools of New York, Boston and elsewhere are becoming increasingly popular. In Chicago 5,000 pupils are playing in the public schools. The movement of teaching piano in public schools is growing, though it had its inception only three or four years ago.

"As the Nation grows older, it grows in culture, and this expressed love of music is indicative of that growth."

W. J. PARKER

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# Every Day in Every Way—

*San Francisco's Opera Slogan  
And they live up to it—from Butterfly  
to a Modernistic Fedora*

By MARJORY M. FISHER

**S**AN FRANCISCO, Oct. 9.—The San Francisco Opera season progressed in strict accord with Coué's maxim. Each succeeding production during the opening week had even more to commend it than the one before, and it would be difficult to conceive a more beautiful presentation of *Madama Butterfly* than that given in Dreamland Auditorium on Sept. 21.

Elisabeth Rethberg sang *Butterfly* with that exquisite vocal art which is associated with her work. In addition, her Cio Cio San was natural in demeanor and thoroughly human. Marion Telva made a memorable Suzuki. She had the appearance of having stepped out of a Japanese print, and sang with much finer effect than she had as Amneris.

#### Tenor Makes Début

Gennaro Barra, singing here for the first time, was the Pinkerton. His voice is robust and he sings in the regulation "passionate" manner of the Italian opera artist. Millo Picco gave a satisfactory performance as Sharpless. Lodovico Oliviero, Pompilio Malatesta, Louis D'Angelo, Austin Sperry, and May Sewall were good in the small parts.

The orchestra was magnificent. Pietro Cimini conducted with his usual fine appreciation of the drama inherent in a Puccini score, and the players responded with unanimity. Louis Persinger's obbligato work added much to the artistry of the performance.

Stage settings were exquisite. The Japanese house in the first act looked real, and equally realistic cherry blossoms made a vista of rare beauty.

It was the first time that San Francisco had seen *Madama Butterfly* with-

out its harrowing finale. The child was not blindfolded and given an American flag to wave while Cio Cio San committed suicide. And Pinkerton did not return for the child at the final curtain. The elimination of this scene was hailed with approval.

#### Jeritza in Turandot

*Turandot* was given the following night with Maria Jeritza in the title rôle. Her performance was statuesque, beautiful from the standpoint of studied posture, and glorified by costumes that beggar description. And Mme. Jeritza's voice was colored to suit the emotion of the moment.

Armand Tokatyan was superb as the Prince, repeating his triumph of last year. Elda Vettori was Liu; and Louis D'Angelo, Millo Picco, Angelo Bada, Lodovico Oliviero, Austin Sperry, and Attilio Vannucci fulfilled the requirements of other rôles.

Gaetano Merola, the guiding spirit of the San Francisco Opera Association, directed while the orchestra weaved an impressive background for the kaleidoscope of color that makes *Turandot* visually intoxicating. The whole was a splendidly co-ordinated performance.

#### Conductor's Début

*L'Amore dei Tre Re* was the sixth opera. It gave Edward Johnson a chance to do his best work as Avito and introduced Elda Vettori in a prominent rôle. She brought rare physical beauty to the part of Fiora, and while her singing was not of uniform tonal purity, she contributed some exquisite moments. Lawrence Tibbett substituted a third time for Giuseppe Danise, appearing as Manfredo. His best work

was done in the final scene, but Mr. Tibbett sustains his record for artistic performances under all circumstances. As Archibaldo, Ezio Pinza sang and acted impressively. Angelo Bada was also conspicuously good as Flaminio. May Sewall and Fannetta Gionas revealed pretty voices. May Taylor Elliott and Amerigo Frediani completed the well balanced cast.

This opera marked the conductorial débüt of Wilfrid Pelletier in this city. Directing with a clearly defined and decisive beat, he obtained an orchestral clarity and finesse which is usually associated with symphonic rather than operatic performances.

The scenic department did exceptionally well. Setting and costumes were well above the average, and Armando Agnini, stage director, achieved an ensemble in the third act that was reminiscent of a canvas by Leonardo da Vinci or Titian.

The San Francisco chorus has done increasingly admirable work. The women's section being especially good.

The singers gain histrionic poise from year to year and reflect credit on the tutelage of Antonio Dell'Orefice.

#### Fedora Modernized

Costumes and coiffures of 1928 gave a touch to *Fedora* that was interesting, albeit anachronistic.

The performance was a triumph for Jeritza. She gave a superb interpretation minus the exaggerated melodrama of her *Tosca*. She sang with more sustained beauty than in either of her preceding appearances and her pantomime was beautifully timed, particularly during the second act Intermezzo.

As Loris, Edward Johnson replaced Gennaro Barra. Mr. Johnson was in fine voice and gave a convincing histrionic performance.

*Fedora* brought the first appearance of Giuseppe Danise, who had been ill during the first half of the season. He displayed a fine voice as De Sirix. Myrtle Claire Donnelly, Millo Picco, and Angelo Bada sang well in secondary rôles.

Gaetano Merola directed, and shared in the general ovation.

#### Local Singers Appear

Andrea Chenier was the third and last Giordano opera of the season. There was a prettiness in its staging that made it visually distinctive. The melodic score was beautifully sung by Elisabeth Rethberg as Maddalena and Giuseppe Danise as Gerard. Gennaro Barra sang the title rôle with varying merit, doing his best work in the last act arias.

Two San Francisco singers, Eva Atkinson, and Valeria Post, made auspicious débûts as the Countess and Bersi respectively. They sang well and acted with a proficiency that belied their inexperience. Austin Sperry, another resi-

dent singer, was excellent as Schmidt, and Dumas. His voice is admirable and he has a natural gift for character work. This is his second season with the San Francisco Opera Company.

Angelo Bada and Millo Picco gave their usual excellent performances, and Marion Telva was applauded as Madelon.

Gaetano Merola conducted and the performance was given with tremendous zest. Louis Persinger, Michel Penha, and Vojmir Attl played the violin, 'cello, and harp obbligato passages with conspicuous artistry. The chorus sang nobly, and the staging was effective. The ballet made a pretty picture of the finale to Act 1.

#### A Different Tosca

Maria Jeritza demonstrated her versatility at the *Tosca* matinée by giving an interpretation of the heroine that was totally different to her reading of the rôle at the first performance. Incidentally, the whole production was superior to the first.

Instead of the unreal, melodramatic creature who seemed to be acting rather than living, Jeritza made her second *Tosca* a human character who retained the virtues of the first, minus the faults. Different stage business and better singing also helped to differentiate these *Toscas*.

Giuseppe Danise earned and won an ovation as Scarpia. His was the sinister and sensual villain of the Sardou drama, and to his brilliant characterization Mr. Danise added fine singing. It was a masterful performance. Gennaro Barra did his best work in the rôle of Mario, singing in a more pleasing manner and acting more convincingly than in preceding appearances. The rest of the cast was identical with that of the first performance.

Gaetano Merola directed with distinction, and the orchestra co-operated in splendid fashion. Good chorus work and improved lighting helped to make the production memorable.

#### Faust Is Magnet

*Faust* in the evening was beautifully staged; and Elisabeth Rethberg, as Marguerite, was as artistic as usual. Armand Tokatyan scored a success as Faust; and Ezio Pinza gave an interesting performance as Mephistopheles. Mr. Pinza seemed to find the business of being a devil a very serious proposition, yet in posture, gesture, and voice, he was magnificent, and was accorded a tremendous ovation. Millo Picco's voice was not always at its best in the rôle of Valentine. Rose Florence of San Francisco made a successful débüt as Siebel, and Du Blois Ferguson read the right comedy into the rôle of Martha. Pietro Gimini conducted with fine effect. An audience that included as many standees as could be admitted testified to the unwavering popularity of Gounod's opera.

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—Dr. Weissermann, *Zeitung am Mittag*, Berlin, Feb. 7, '28  
"Benham's art is perfect."  
—Ernest Newman, *Sunday Times*, London, April 11, '28  
"One of the greatest players I know."  
—Jonciers, *Le Temps*, Paris, April, 1928

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ADRIANO ARIANI

## Artists Signed by Cincinnati

### *Soloists Chosen for Orchestral Concerts*

CINCINNATI, OHIO.—Much interest is manifested in soloists engaged for the Cincinnati Symphony Orchestra concerts. The pianists will be Harold Bauer, Myra Hess, Walter Gieseking, Yolando Mero, Guy Maier and Lee Pattison. Marie Olszewska, Maria Kurenko, Heinrich Schlusnus and Richard Crooks are named among the singers, and instrumentalists will be Carlos Salzedo, harpist; Paul Kochanski, Yelly D'Aranyi, Joseph Szigeti and Lea Luboshutz, violinists.

The programs will include works by Schubert, Schumann, Beethoven, Brahms, Bach, Haydn, Mozart, Wagner and Strauss.

#### *Musio's Local Debut*

The artist series is arranged by Herman Thuman will be given in Tatt Auditorium, beginning Oct. 18 with the first concerto appearance in this city of Claudia Muzio, soprano of the Chicago Civic Opera Company. The second concert will bring Tito Schipa.

The Mabley and Carew Glee Club began rehearsals Sept. 24 for programs to be given in 1929. Frederick Stock, musical director of the Festival, will be in Cincinnati for several weeks to rehearse the chorus and to arrange details.

#### DATES IN OKLAHOMA

OKLAHOMA CITY, OKLA.—Concerts dates are arranged for the Oklahoma City Symphony Orchestra, Dean Holmgren, director, as follows: Nov. 12, Dec. 10, Jan. 14, Feb. 11 and March 11. The orchestra will have eighty-three members, forty-two of whom will be paid. Anna Shapiro is concertmaster.

Plans have been made for two concerts by the Appollo Club, of which Folsom D. Jackson is director. Frederick Libke will be the accompanist. Dates are Dec. 10 and March 25.

E. W. F.

#### WACO TEACHERS ORGANIZE

WACO, TEX.—In preparation for the State Music Teachers' Association, which is to hold its annual convention here at Thanksgiving time, forty-five musicians of this city have organized the Waco Music Teachers' Association. The following are elected to office: Clyde Garrett, president; Robert Hopkins, Elizabeth Henderson and Mrs. Ocea Grizzard, vice presidents; Mrs. A. S. Lange, secretary-treasurer.

## NEW YORK'S NEW CHORUS

### *Will Sing With Orchestra*

THE Philharmonic-Symphony Society of New York announces the organization of the Philharmonic-Symphony Chorus of from 200 to 250 members, to be devoted exclusively to the use of the Society.

"With the present increased schedule of concerts, it has been found impossible to be dependent upon the various independent choral societies which in the past have successfully co-operated with the orchestra when the occasion arose," it is stated. "The time has come when it is essential to have a chorus available throughout the entire season, and one which will develop a standard comparable with that established by the orchestra."

The Philharmonic-Symphony Chorus, which is being assembled by Francis B. Marsh, former manager of the Oratorio Society and the Choral Symphony, will be under the direction of the conductor in whose term the work to be presented falls. Thus, for the season of 1928-29, Willem Mengelberg will present the première of the new Strauss composition with chorus, *Die Tageszeiten*, and the Brahms Rhapsody for alto solo and male chorus; whereas Arturo Toscanini will conduct the *Missa Solemnis* of Beethoven. Both conductors, however, will have the assistance of Stephen S. Townsend and Adriano Ariani as associate conductors.

#### *Organized Boston Chorus*

Stephen Sumner Townsend comes to the Philharmonic-Symphony Society from the Society of the Friends of Music, of which he was choral conductor for seven years.

Born and educated in Boston, Mr. Townsend organized and developed the Boston Symphony Society Chorus, which presented such works as the Beethoven ninth symphony and Mahler's second under Karl Muck with 350 voices each, and the St. Matthew Passion with 484 voices. After Muck's departure, Mr. Townsend prepared smaller choruses for Pierre Monteux and Henri Rabaud.

For two years he was with the Philadelphia Orchestra, under Leopold Stokowski, preparing the Choral Fantasy and the ninth symphony of Beethoven. The Bells by Rachmaninoff, Mahler's second symphony, and the Brahms Requiem. He was also in Detroit a year, organizing the chorus for Ossip Gabrilowitsch. Among the diverse works which the Friends of Music gave when Mr. Townsend was choral conductor were King David by Honegger,

#### CONCERT IS MEMORIAL

### *Mme. Liszniewska is Heard in Berkeley*

BERKELEY, CAL.—Marguerite Melville Liszniewska gave a brilliant piano concert in Wheeler Hall, University of California, in memory of Judge and Mrs. Boalt, donors of the Boalt Hall. Mme. Liszniewska's program included works by Beethoven, Brahms, Tchaikovsky, Poulenc, Ibert, de Falla, Debussy and Rachmaninoff.

The Etude Club presented Cadman's *A Witch of Salem*, directed by Mrs. Stanley Miller. Assisting were: Claire Harsha Upshur, Beatrice Sherwood, Florence Ruth Brown and Mrs. Theodore Hughes of the club; Merville Yetter, tenor, and Cuthbert Bibbe, baritone, guest artists.

E. G. Stricklen, chairman of music for the University, wrote the incidental music for Margaret Anglin's presentation of *Antigone* at the Greek Theatre. Glenn Haydn was orchestral manager, and Antonio de Grassi concertmaster. It was a brilliant performance.

the Mozart Requiem, Schubert's mass in E flat, St. Paul by Mendelssohn, the 23rd Zemlinsky's setting of Psalm 23, *Orpheus* by Gluck, Purcell's *Dido and Aeneas*, and Beethoven's *Missa Solemnis*.

#### *Has Led Orchestras*

Adriano Ariani, was born in Rome. He began his musical career in 1902 as an operatic conductor, in which capacity he appeared in Rome, Naples, Venice, Genoa, Florence, Monte Carlo, Oporto, Portugal, and in 1921 at the Brooklyn Academy of Music. As a symphony conductor Mr. Ariani was assistant at the Augusteo in Rome from its opening until 1911, and he has filled guest engagements throughout Italy. He also organized a number of choral societies and was appointed director of chamber music at Santa Cecilia in Rome.

As a pianist Mr. Ariani has toured Europe and the United States, appearing in this country as soloist with the New York Philharmonic, the New York Symphony, the Cincinnati Symphony and the Metropolitan Opera House orchestras. The list of his compositions include two symphonies, a number of choral works, an oratorio, and various piano and vocal numbers.

There are still a limited number of vacancies in the chorus for singers with good voices, it is announced. Applicants are received in room 1210, Steinway Building, 113 West Fifty-seventh Street.

#### PROSPECTS IN SEDALIA

### *Music Club meets to Outline Activities*

SEDALIA, Mo.—The Helen G. Steele Music Club board met at the suburban home of Mrs. William D. Steele, Jr., daughter-in-law of the club's founder, the late Helen G. Steele, to make plans for the fall and winter program. Mrs. Edwin F. Yancey, president, presided. Members present were: Mmes C. H. Bard, George V. Sned, E. F. Wilson, Ed. Evans, A. B. Ridgeway, J. M. Johannes, John W. Simms, Dimmitt Hoffman, Nannie G. Estill and D. P. Dyer; the Misses Jessie Blair, and Mabel DeWitt; Mrs. William D. Steele Jr., and Mrs. Paul Ingram, general program chairman of last season's M.F.M.C. meeting. The Elk's club rooms will again be the place of meeting.

Mrs. Latonia Barnett, singing teacher, presented her pupils in the first studio recital of the season. The following were heard: Mrs. W. P. Tucker, E. G. Winfrey, Cecil Page, Lola Williams, Homer Willard, Georgia Jordan, Ruth Morseman, W. P. Tucker, Mrs. J. S. Mill, Ralph Oswald, W. I. Thomas, Estine Norton, Emma Hink, and Bennie Starkey Wilson.

Piano pupils of Mabel DeWitt were heard in a program recently. The following played: Loretta and Juanita Koenig, Ella Mae Burten, Marjorie Beckmeyer, Opal Willard, Irene Espelein, Pearl Ritchie, Nadine and Marjorie Hausam, and Mary Helen Meyers.

#### PUPILS GIVE OWN WORKS

Eleanor Phillips Sabary's pupils at the New Jersey State Normal College in Trenton, appeared in a recital, recently, of their own compositions. Those appearing were Marion Lorenz; Hazel Peters; Agnes Keen; Dorothy Hafley; Helen MacLeer; Gertrude Grieshaber; Jessie Newman; Claire McLain; Dorothy Connolly and Nancy Murphy.



STEPHEN S. TOWNSEND

## Conduct Trials for Chorus

CINCINNATI, Oct. 9.—Trials for voices for the May Festival chorus have been conducted with encouraging results. The association is especially eager to enroll young singers.

Karin Dayas of the Cincinnati Conservatory of Music faculty, plans to give a series of recitals of modern music in and near Cincinnati.

Oramay Ballinger Welch, a graduate of the Cincinnati Conservatory, visited the city recently, following a term of coaching under Peter Froehlich before her return to Baton Rouge, where she is head of the violin department of the Louisiana State University. Roxine Lavinia Beard, also a former Conservatory pupil, is teacher of voice in the same institution. She studied recently with Thomas J. Kelly.

#### College of Music Events

Sergei Barsukoff, young Russian pianist associated with the College of Music, will give out-of-town concerts. One is scheduled for Newburgh, N. Y., on Nov. 12. On November 16, Mr. Barsukoff will give a recital in the Town Hall, New York. A local appearance is to be made in the College of Music Auditorium.

Community drama and pageantry is being emphasized in connection with courses in the departments of drama and public school music at the College of Music. This department is under the direction of Louise Cox Crawford, a graduate of Northwestern University.

Eleanor Wenning, post graduate and degree student of 1928 of the College of Music, from the class of Albino Gorno, has received from Adolf Hahn, director of the College, the seal of honor which goes annually to an active member of Sigma Alpha Iota, national musical fraternity. This award carries scholarship privileges and is granted to the member of the local chapter who has the highest average. Miss Wenning, president of Eta Chapter, is the first member of this chapter to be so honored.

Rose Gores Rockwell has returned from her vacation and reopened her studios.

#### GRACE D. GOLDENBURG

ST. LOUIS.—Seth Greiner, pupil of Leo C. Miller, won the scholarship for Rudolph Ganz, summer master class in the Denver College of Music. Beulah Appelman, also a pupil of Mr. Miller, won the Ganz Scholarship at the Chicago Musical College for the coming year.

*Festival Association  
Created in Rome*

ROME, GA., Oct. 2.—Formation of the Rome Musical Festival Association, which will assume all responsibility for maintenance of the Rome Symphony Orchestra, and will promote a series of diversified events this winter, is announced by Miriam Reynolds, president of the Rome Music Lovers Club. Officers elected are: Wilson M. Hardy, president; Mrs. Frederic Vaissiere, first vice-president; Capt. Harry Meikleham, second vice-president; Miss Reynolds, third vice-president; Walter C. Cochran, treasurer and George T. Watts, secretary.

H. K. S.

*CARL VISITS LAUSANNE*

LAUSANNE.—Dr. William C. Carl, New York organist and director of the Guilmant Organ School, has been here for the Federal Song Festival and will take his yearly cure at Val Mont. Later he plans going to Paris, chiefly for the purpose of presenting to Joseph Bonnet, now organist of the Church of St. Eustache, the Guilmant School gold medal. M. Bonnet is honorary president of the School.

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*WINS FLORAL PRIZES*

Blanche Bloch, conductor of the reorganized Women's Philharmonic Society, has returned to New York after spending several months at Hillsdale, N. Y. Mrs. Bloch, who is the wife of Alexander Bloch, violinist, teacher and conductor, won several first prizes at the Hillsdale and Great Barrington flower shows. Mrs. Bloch has made extensive plans for the Women's Philharmonic orchestra. She began rehearsals the first week in October, and has invited all women string players to join. Leila Cannes, 502 West 143rd Street, is the president.

*WRITES CHORAL WORK*

CLEVELAND.—An elaborate choral composition for mixed voices, entitled Springtime, by Parker Bailey, has been accepted for publication by the Oliver Ditson Company. Mr. Bailey was prize winner last year of the chamber music contest held by Columbia University. He graduated from the Yale School of Music, where he won a prize for writing a fugue. Subsequent study in composition has been under Ernest Bloch and Arthur Shepherd. Mr. Bailey studied piano playing under Sigismund Stojowski in New York.

*ARMY BAND OPENS TOUR*

WASHINGTON.—The United States Army Band left Washington for its annual concert tour on Sept. 24. The band will visit thirteen states and fifty-six cities before it returns for the regular winter season beginning Nov. 18. During the tour the band will be under Capt. William J. Stannard, leader, and Thomas F. Darcy, second leader. Captain Stannard will deliver addresses on Latin-American music.

*Dancer*



*Sara Mildred Strauss*

MISS STRAUSS is the creator of the dance without music, which she successfully demonstrated in a Guild Theater recital last season. She has returned from Europe where she made a comprehensive study of experimental forms, which she will incorporate into her theories. She is the director of the school of the dance which bears her name.

**Milwaukee's \$200,000**

*Pabst Theatre Goes Dramatic—  
Music in Smaller Garrick*

MILWAUKEE.—Citizens have been anticipating the best musical season in many years, due to the rebuilding of the Pabst Theatre at an expense of about \$200,000.

The building was scarcely finished, however, before it became known that the house is to be used for dramatic offerings. It is believed the Pabst will be available for Sunday afternoon recitals; but arrangements for the Chicago Symphony Orchestra concerts have been officially moved over to the Auditorium. Yet it is an ill wind that does not blow to some advantage, and now comes the assurance from the orchestra management that there will be an extensive increase in the number of men employed. ten concerts will be given, and soloists will frequently be engaged. Gus Maier, Lee Pattison and Arthur Shattuck will be pianists at one concert.

In addition, the Auditorium will have new seats, the old ones having been the cause of complaints and the price of tickets can be reduced.

There is talk to the effect that this is an opportune time to start an agitation for a new music hall but the movement lacks leadership.

Obviously, many of the expensive artists cannot be brought to the Garrick Theatre because the ticket prices would be prohibitive. But on the other hand, many concerts attract only about 1,000 listeners, and for all of these, the Garrick will be an ideal concert hall.

Margaret Rice will give her twilight musicales in the Garrick. The Milwaukee Teachers' Chorus, the Milwau-

kee Liederkranz, and the Milwaukee Männerchor will use this house.

Some of the leading music teachers have made changes in their positions this year. Frank Olin Thompson, long the assistant director of the Wisconsin Conservatory of Music and concert pianist, has moved to one of the leading instructorships of the Wisconsin College of Music, of which Clarke Wooddell is the head.

Robert Adams Buell, for many years one of the leading piano teachers of Marquette Conservatory of Music, a part of Marquette University, has left that institution to go over to the Wisconsin Conservatory.

Dean Liborius Semmann of Marquette announces the engagement of Raymond Brown as one of his leading violin instructors. Mr. Brown has recently returned from three years of study abroad. He is also graduated from Marquette University Law School, and will organize a string quartet.

A festival concert is planned by the Milwaukee Männerchor to celebrate its thirtieth year. The leader is A. S. Kramer.

The Lyric Male Chorus promises a novelty in the form of employing the Chicago Little Symphony Orchestra for its accompaniments in a concert to be given in the Auditorium on Nov. 8. The orchestra will also play in a concert for the Wisconsin Teachers' Association, with some 10,000 expected to attend.

C. O. SKINROOD.

**Will Expand  
Song Classes**

*Opera in Philadelphia  
Continues Courses*

PHILADELPHIA, Oct. 10.—The popular singing classes opened last season as part of the educational program of the Philadelphia Civic Opera Company will be continued this year on a larger scale, it is announced by Mrs. Henry M. Tracy, president and general manager of the organization. The classes are designed to give authoritative instruction to candidates for the Civic Opera's chorus, and other young people. The fee is nominal. The classes are in charge of Anne McDonough, former director of the People's Choral Union, and author of standard works on sight singing.

Last year the classes were conducted in branches of the Public Library, and in public schools. These centers will be continued, with others added. On the board of sponsors are the conductors and officials of nearly all the leading singing organizations and music clubs of Philadelphia.

*Rodzinski Draws Contracts*

Dr. Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, has returned from Europe, to take up his duties with the orchestra and with the Philadelphia Grand Opera Company, of which he will be the principal conductor at the twelve performances in the Academy of Music. Dr. Rodzinski conducted twelve performances at the Warsaw Opera House this summer. He contrasts the \$200,000 subsidy given Warsaw's opera with the necessity of American operatic organizations financing themselves and meeting possible deficits from private sources; and he urges municipal subscription of opera, as practised abroad.

Dr. Rodzinski will conduct the Philadelphia Orchestra in four concerts for the Stanley Music Club, and four public concerts of the Curtis Institute Orchestra, which this year will have no professional reinforcements.

W. R. MURPHY.

*PHILADELPHIANS RETURN*

The Philadelphia String Quartet, after spending the summer rehearsing in France, returned to America on Sept. 22 to make ready for the new season. Among the appearances made abroad by the organization was at a concert in the American Conservatory in Fontainebleau. On this occasion the Quartet, whose members are Arthur Bennett Lipkin, Philip Neeter, Stanislaw Dabrowski and Milton Prinz, gave the premiere performance of a set of etudes by Carillo. The program, given on Sept. 3, also included quartets of Haydn, Dohnanyi and Ravel.

*SANJUAN HOME AGAIN*

HAVANA.—Pedro Sanjuan, recently home from his trip to Los Angeles, reappeared at the monthly concert of the Philharmonic Orchestra in the National Theater on Sunday, Sept. 9. He was cordially welcomed by a large audience. On the program were the Meistersinger overture, Dvorak's New World symphony, Turina's Sinfonia Sevillana. Julian Carrillo, Mexican composer, was present, as was Amelia Conti, harpist of the Chicago Civic Opera Company.

N. B.

VANCOUVER, B. C.—His Excellency, the Governor-General of Canada, has consented to become a patron of the West Vancouver Choral Society.

**Railroad To Name Cars After Great Musicians**

**WASHINGTON**, Oct. 10.—The Pennsylvania Railroad announces it will christen forty-five new cars for the transportation of opera and theatrical scenery with the names of famous singers, musicians and actors. Some of the names already selected are Herbert, Caruso, Mozart, Wagner, and Jenny Lind. A. T. M.

**Spaeth Scores Triumph**

*Programs Incude Elman and Bauer*

**NORWALK, CONN.**, Oct. 10.—Another triumph has just been scored by the newly formed Community Concerts Corporation of New York, directed by Dr. Sigmund Spaeth, in the announcement of an extraordinary series of musical events through its service in Norwalk, Conn. The course will consist of six concerts, given on Sunday afternoons at the local theatre. The artists engaged are Mischa Elman, violinist; the Flonzaley Quartet, with Harold Bauer, pianist; Louis Graveure, tenor; the English Singers of London; Dr. Spaeth himself, with an assisting artist, and Sophie Braslau, contralto, with the People's Chorus.

It is agreed that the community concert plan, as administered by Dr. Spaeth and his assistants, has permanently solved the problem for this entire territory. In a little over a week's campaign, well over one thousand members were secured. Local expenses were kept down to a minimum by the selection of the Sunday afternoon schedule and splendid co-operation from the theatre, as well as the artists themselves and their individual managers.

As Dr. Spaeth is a summer resident of Westport, while F. C. Schang of the Metropolitan Musical Bureau lives in Norwalk, both of these executives were able to give the campaign much personal attention. They were ably assisted by Dana S. Merriman and Fay Hancock. John Lund, Norwalk's Superintendent of Public Schools, and president of the local Kiwanis Club, was chairman of the Executive Committee; Mrs. Clifford O'Hara, secretary, and George L. Woodward, treasurer. The Advisory Council included such well known figures as Hy Mayer, the cartoonist; Robert Hood Bowers, Alma Simpson, Lilian Sherwood Newkirk, and Maybelle Brendlinger of the Hillside School.

The Wilton committee was headed by John Erskine, well known author, musician, and director of the Juilliard Foundation. Westport, whose artist colony contributed over one hundred members to the association, was led by George I. Tompkins, with such celebrities as Carl Anderson and George Wright on his committee. Maybelle Holcomb, of the Seymour School of Music, assisted in organizing New Canaan and Silvermine, and Captain and Mrs. Yarrow headed the Rowayton group. Dr. and Mrs. Morrison, the latter conductor of the People's Chorus, were active in the community concert movement from the outset, and did much for its success in Norwalk.

The total of Eastern communities organized under Dr. Spaeth's direction is now over thirty, and additional requests for co-operation are coming in every day to his headquarters at Steinway Hall, New York.

**PITTSBURGH.**—David Cohen, violinist, recently gave a recital at the University of West Virginia, Morgantown.

**Confidence is Recommended**

*Von Kreisler Regrets "Inferiority Complex"*

**CINCINNATI**, Oct. 10.—"The Americans have had a musical inferiority complex for so long that it is difficult for them to realize their own possibilities," said Alexander von Kreisler on his arrival in Cincinnati, Sept. 25, to join the faculty of the Cincinnati Conservatory of Music.

"I had heard so much on the Continent about America as a young nation without traditions that I was surprised to find, after living in New York several weeks and attending symphony concerts and recitals in that city, that Americans have extraordinary musical possibilities," he continued. "I did not know that they had already gone so



ALEXANDER VON KREISLER  
"Americans Have Possibilities."

far musically, and I find them growing so fast that it is not possible to predict all they will be able to accomplish in the next ten years."

*Conducted in Paris*

Mr. von Kreisler, who comes to the Cincinnati Conservatory to direct the school of opera, was delayed in his arrival in this city by concerts he was booked to conduct last summer in Riga and Libau, Russia. Mr. von Kreisler has directed the Riga Symphony Orchestra for the last four years and was connected with the conservatory in that city. In addition to his regular concerts in Riga, last summer, he was guest conductor of twenty concerts given by the Libau Philharmonic Symphony Orchestra.

Mr. von Kreisler's mother has taken up residence in New York and will spend the winter there. His sister, Olga Marynowska, a painter who has exhibited in Russia, Poland and Paris, will remain there with her. Mr. von Kreisler's wife, known to the theatrical world as Maria Kirsanova, is also in New York and will join him in Cincinnati a little later.

**MONTGOMERY, ALA.**—Eugenia Tate was presented by the department of music of the Woman's College of Alabama in her graduate violin recital recently. She is a pupil of Georges Ryken. Assisting were Lily Byron Gill, pianist, dean of the School of Fine Arts; Helen Cullens, viola player, also a pupil of Mr. Ryken, and Martin Kauffman, cellist, of Birmingham.

**Opera Danseuse Will Wed Newspaperman**

**CHICAGO**, Oct. 10.—Announcement is made of the approaching marriage of Helene Samuels, danseuse of the Chicago Civic Opera Company, to Howard G. Mayer, a member of the editorial staff of the Chicago Evening American. The ceremony will take place at the Edgewater Beach Hotel on Oct. 27. A. G.

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## Give Houston Opera Company

### Mr. and Mrs. Crampton Organize Productions

HOUSTON, Oct. 9.—An operatic revival is in progress owing to the efforts of Mr. and Mrs. George Crampton, who have organized the Houston Opera Company. Rehearsals with orchestra and chorus have begun for the first production, *Cavalleria Rusticana*, to be presented the last week in November. *Carmen*, *The Gondoliers* and a novelty will be given later. A visiting tenor will be engaged for one opera, otherwise the casts are to be composed of local musicians. Mr. and Mrs. Crampton will direct all the performances, and it is planned that the company support itself.

The juvenile division of the B Natural Club held its initial meeting of the year at the home of the director, Estelle W. Mayfield. Compositions of Chopin were played and his life studied.

### Launch New Society

A teachers' organization has been formed by Louise C. Daniel. Monthly studio recitals and round-table discussions will be held.

Brinton Underwood Cameron, seven years of age, is the director of the Toy Symphony of Harvard School, which has more than 100 members. Their ages are between five and seven. Mildred Sage organized the symphony in 1926 with kindergarten and first grade pupils. Ann Rankin is accompanist. The Harvard Toy Symphony is federated with the state music clubs.

HELEN FREYER

## Starts Tour



## Carrying on at Peabody

### Sixty-third Concert Series Scheduled

BALTIMORE, Oct. 10.—Sixty-two seasons of concerts, given uninterruptedly from year to year, lift the Friday afternoon recital series of the Peabody Conservatory of Music, to a position of distinction in the American field. Many world-famous instrumentalists have appeared in this series, and the high standard which has marked concerts in the past is to be continued, it is announced.

The sixty-third schedule follows:  
Oct. 26, Barrère Little Symphony.  
Nov. 2, Alexander Sklarevski, pianist; 9, Ifor Thomas, tenor; 16, Alfredo Oswald, pianist; 23, Rosalinda Morini, soprano; 30, Frank Gittleson, violinist.  
Dec. 7, Ernest Hutcheson, pianist; 14, John Charles Thomas, baritone.  
Jan. 4, Pasquale Tallarico, pianist; 11, Sylvia Lent, violinist; 18, Flonzaley String Quartet; 25, Hans Kindler, cellist.

Feb. 1, Heinrich Schlusnus, baritone; 8, Charles Cooper, pianist; 15, Toscha Seidel, violinist; 22, Austin Conradi, pianist.

March 1, Louis Robert, organist, and Orlando Apreda, viola player; 8, Gitta Gradova, pianist; 15, London String Quartet; 22, Elsa Alsen, soprano.

### Scholarship Winners

Scholarship examination of the Peabody Conservatory were held in piano, voice, violin, organ, and harmony. The Peabody piano scholarship, No. 1, covering a period of three years, was won by Dorothea Ortmann, of Baltimore. The second piano scholarship was awarded to Lloyd Mitchell of Sioux City, Iowa.

BORN in Vienna of an aristocratic military family, the son of a prominent General, Mr. Scheda was nominated to follow in his father's footsteps, but early in life he displayed a deep feeling for music and at the age of twelve he prevailed upon his uncle, who was then director of the Imperial Opera House, to arrange a concert for him, which started him on his artistic career. Following many family disputes about his concert work, he planned to hide his identity, so he conceived a musical sketch known as "Paganini's Ghost," in which he has toured extensively, playing in practically every large city in the world. At the age of twenty-one, he arrived in San Francisco and travelled east, later settling in New England. Here he established himself as a teacher and gained recognition as a violin authority. He has returned to Europe thirty-one times to fill concert engagements and has covered this country many times, but the mystery of his identity remained unexplained until recently. Another sketch which was planned by Mr. Scheda is "A Vision of Locatelli," a command performance of which was given several years ago before King George of England.

In the violin composition two awards, covering one year of study each, were won by Lawrence Fish and Charles Granovsky, both of Baltimore. The vocal honors, entitling the winners to one year of study, were won by William H. Fiege, Jr., and Earl B. Lippy, both of Maryland. Sidney Bawsel won the full three-year organ scholarship; the Boise memorial harmony scholarship, extending over three years, was won by Hugo Weisgal.

While these scholarships carry free tuition in the main subjects, the recipients are also permitted to take such supplementary studies as the director deems necessary. Awards are also made to students of orchestral instruments.

### GAUL ADDRESSES CLUB

PITTSBURGH.—The Musicians' Club of Pittsburgh, holding its first monthly meeting on Sept. 17, heard an address by Harvey Gaul on conditions in Italy. Ralph Lewando, president, was chairman. Plans were outlined for the concert to be given in Carnegie Music Hall on Nov. 18, in celebration of the Schubert centenary, when the Club will be aided by other organizations.

W. E. B.

PITTSBURGH.—The Pittsburgh Choir Bureau, under the management of Mathilda Flinn, is celebrating its first anniversary. Five hundred and eighty-four substitute positions were filled up to Aug. 1, and forty-eight full year choir posts arranged for. The enrollment totals 165 singers, organists and directors.

W. E. B.

PITTSBURGH.—Alice Goodell gave an organ recital on Sept. 24 in the assembly hall of the Pennsylvania College for Women. This was the season's opening recital sponsored by the Western Pennsylvania Chapter of the American Guild of Organists.

WATERLOO, IOWA.—Wanda McLean has gone to Philadelphia to study 'cello with Felix Salmon at the Curtis Institute of Music.

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## Offers \$1,000 For New Work

*Society in Amsterdam  
Opens Competition*

AMSTERDAM, Sept. 22.—A prize of 2,500 guilders, about \$1,000, for a composition for mixed chorus and orchestra, is offered by the Maatschappij tot Bevordering der Toonkunst, (Society for the Promotion of Music) in celebration of its centenary.

Judges are to be Dr. Peter van Anrooy, conductor of the Residentie Orchestra, The Hague; Cornelius Dopper, composer; Sem Dresden, director of the Amsterdam Conservatory; Willem Mengelberg, conductor of the Concertgebouw Orchestra in Amsterdam and of the Philharmonic-Symphony Society of New York, and Dr. Johann Wagenaar, composer.

### The Conditions

The chief conditions are announced as follows:

The competition is open to composers of every nationality. Only original works, which have never been published or performed in public, will be considered. The text may be secular or sacred. Any language may be used. In case of a language, not generally known, being adopted, the addition of a translation into a well-known language is essential.

The result will be made known on the occasion of the 100th general meeting of the Society in June 1929.

### Performing Rights

The Society is to obtain the right of first performance up to Dec. 31, 1930 at the latest. This right is to lapse immediately after the first performance, and to lapse also on that day if no performance has been given.

The copright question will be settled by the Maatschappij, either with the Bureau voor Muziekauteursrecht (B.U.M.A.), or with the agency for the Netherlands and Colonies of the Societe des Auteurs, Compositeurs et Editeurs de Musique.

The score, with piano score, must be sent anonymously, under a motto, with the composer's name and address in a sealed envelope. Works submitted must be in the possession of the Society on March 1, 1929. They should be addressed to the general secretary of the Maatschappij, Dr. Paul Cronheim, 33 Nic. Maesstraat, Amsterdam.

### ANTHEM CONTEST IS ANNOUNCED BY LORENZ

CHICAGO.—The Lorenz Publishing Company, of Dayton, Ohio, announces its seventh contest for anthem composers. Twelve prizes will be awarded, ranging from a first award of \$250 to six fourth prizes of \$50 each. Manuscripts will be considered irrespective of their grade of difficulty. Only unpublished anthems for mixed voices will be eligible. Compositions should not be longer than can be printed on nine pages of ordinary octavo size and not shorter than two such pages. The text must be in English. All manuscripts must bear a *nom de plume*. A composer may submit as many anthems as he wishes, under the same name or using different pseudonyms.

A. G.

MEMPHIS, TENN.—Franklyn Glynn gave the first formal recital on the new organ in Idlewild Presbyterian Church. He had previously played an informal program for friends of E. E. Buxton, who gave the organ to the church. Vocal solos were contributed by Alma Perry and Hugh Sandidge.

### Orchestra to Observe Tenth Birthday

CLEVELAND, Oct. 9.—The Cleveland Orchestra will be ten years old Dec. 11 and will celebrate the anniversary with a gala concert in the city's new Music Hall. Under the baton of Nikolai Sokoloff, the orchestra will play music given at its first concert in 1918, in addition to Strauss' *Ein Heldenleben*. The orchestra's season is to open on Oct. 11. The annual Wagner concerts are scheduled for Nov. 29 and 30, with the assistance of Gertrude Kappel, soprano. Another feature is to be the American première of Schubert's seventh symphony, the manuscript score of which was found in Munich this last summer by Herbert F. Peyer, associate critic of the New York Telegram.

### IMPRESARIAT EXPANDS

#### New Connections Are Established in Europe

The Internationales Impresariat of Berlin has entered into an alliance with Rudolph Rasmussen, who manages important concerts in Oslo and in about forty towns in the Scandinavian countries.

Other connections made by the Impresariat include an arrangement with the Baltic Concert Agency, of Riga, which handles the business affairs of the National Opera of Riga. Another association is with Schamschula, of Prague, who has branch offices in Brno and Vienna and directs concert tours in Czechoslovakia, Hungary and the Balkan States.

The Internationales Impresariat arranges for recitals to be given in Berlin and other German cities this season. Among the more important of such performances are ten concerts by the Philharmonic Orchestra, including Oscar Fried, Issay Debrowen, Leo Blech, Franz von Hoesslin, and Ernst von Dohnanyi, as guest conductors, and such soloists as Richard Crooks, Henri Marteau, Claudio Arrau, Heinrich Schlusnus, Georg Bertram and Maria Basca.

Artists under the management of the Internationales Impresariat are Mr. Crooks, who will fill forty European engagements up to late in December; Gina Pinnera, Florence Austral, Augusta Lenska and Paul Althouse. The Internationales Impresariat also represents the Messrs. Schlusnus, Marteau, and Bertram, Mme. Basca and the Pozniak Trio.

### Fairbanks Costumes Used in Opera

PORTLAND, ORE., Sept. 25.—Costumes used in Douglas Fairbanks' Robin Hood motion picture were used by the chorus in the Britz Opera Company's production of the opera having the same name. The presentation was staged by George P. Olson. Chorus, principals and orchestra, directed by John R. Britz, shared unstinted applause. The rôles were sung by Ernest Crosby, James Stevens, Will Degen, H. Goodell Boucher, Ed. Andrews, George P. Olson, Nadji Rossetti, Evelyn Goodloe, Nell Brownell and Ruth Hamilton.

J. F.

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## Blinder Now Concertmaster

*Chosen First Violinist  
of Beethoven Symphony*

Georges Zaslawsky, conductor of the Beethoven Symphony Orchestra, New York, announces he has chosen Naoum Blinder to be concertmaster. Mr. Blinder made his debut as a soloist in New York last April, and was invited by Frank Damrosch to become a teacher at the Institute of Musical Art.

The first contra-bass of the Beethoven Symphony will be Paul Ouglitzky. He has been a leader of a symphony orchestra in the Crimea, and has conducted at the Grand Opera House in Constantinople, as well as at the Imperial Opera in Petrograd.

### The First Viola Desk

Edward Kreiner will be the first viola player. Mr. Kreiner was a member of the Cincinnati Symphony Orchestra for four years, and is now teaching at Princeton University with Dr. Alexander Russell.

First deskmens in the brass section will be Simone Belgiorno, trombonist; Lorenzo Sansone, horn player, and Gustav Heim, trumpeter.

### Public Relations Bureau

Under the advice of Charles D. Isaacson, the bureau of public relations of the Beethoven Symphony has begun to function. The first of a series of Friday lecture-recitals, to be continued throughout the season, was heard over Station WABC. Station WGBS begins a similar series for each Wednesday night. Stations WEAF, WOR, WRNY and WMCA will also add series.

## Mayo's Singing Tower



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## Civic Opera Established

*The Chocolate Soldier  
Conquers Salt Lake*

SALT LAKE CITY, Oct. 9.—The success of the production of *The Chocolate Soldier* establishes Civic Opera in this city. During the week of performances in the Water Theatre at Nibley Park, 18,000 citizens assembled. Enthusiasm and appreciation were current. The production was free to the greater part of the audience.

The cast and chorus were recruited from local sources, organized by the Municipal Recreation Department and advised by the Civic Opera Advisory Committee. The excellent vocal talent and marked histrionic ability of those who sang the leading rôles were hailed with enthusiastic comment. Virginia Freeze Barker was an excellent Nadina, Jessie Evans was a humorous Aurelia, Lillie Bruderer Faulkner sang Mascha, J. N. Astin was an irresponsibly Chocolate Soldier; C. C. Green appeared as Alexis Sparidoff; Reed C. Culp was the Massakoff, and Albert Eccles, Colonel Popoff. Leading dancers were Lotty Petty, Geneva Hunt, and Josephine Watson. Laurence Eberly accompanied.

Costumes were brilliant and attracted much favorable comment. Stage settings were of the finest sort.

J. Spencer Cornwall prepared the production and deserves high praise. L. P. Christensen took the baton in the second act, proving his skill.

NEW ORLEANS.—The funeral of the late John P. Labouisse, prominent in the business activities of the New Orleans String Quartet and one of the organizers of the Friends of Chamber Music, was held on Sept. 26.

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## California to Have Symphony

*State Organization Is Near Fulfillment*

LOS ANGELES, Oct. 9.—Plans for a California State Symphony Orchestra, maintained by public funds, will soon become a reality. Mrs. J. J. Carter, whose high ideals and indomitable courage are largely responsible for earlier successes obtained in Hollywood Bowl, in sponsor of the idea, and returned last week from a month's conferences with state leaders in Sacramento.

"The difficulty in America," Mrs. Carter says, "is establishing a precedent. We have no traditions about spending public money for music and cultural benefits. In Europe, every city helps to support its orchestra or opera. But in America, everything is so new that our public persons are afraid to take such a bold step. But, as soon as they fully realize the value of music, how very necessary it is, they will not hesitate. Of course, the next step will be for the larger cities to establish and support their own orchestras and take a much wider interest in things cultural."

The orchestra, which will be a full-grown organization, led by a conductor of recognized merit, will make its headquarters in Sacramento, with spring and fall tours scheduled for many of the cities.

Mrs. Carter is now in the east, stopping in Cincinnati as honor guest at a symphony banquet, with Nicholas Longworth as toastmaster. There she hopes to plant the seed for a similar state orchestra in Ohio, and will outline her plans for a national symphony in the city of Washington. She will return to Los Angeles by Nov. 1.

### Pro Musica

LOS ANGELES, Oct. 9.—The Los Angeles chapter of Pro Musica opened its season on Oct. 1, showing its devotion to chamber music, and incidentally sponsoring the first public concert of the newly organized Musart String Quartet. It was a fine gesture to encourage a home-grown ensemble, and Pro Musica deserves much credit for taking this fledgling under its protective wing. Some 500 members of the society turned out to welcome the quartet, which is composed of Josef Borisoff and George Benkert, violinists; Emil Ferir, viola player, and Nicolas Ochi-Albi, cellist. Mrs. Samuel T. Clover, the new president, introduced them.

### From Mozart to Debussy

The program was chosen with regard for the purpose of the society, but the performance was not one to give unalloyed joy. Perhaps it is asking too much for an unseasoned group to play as veterans, but this organization must take some long strides before it can be ranked with such ensembles as Los Angeles has been accustomed to hear. A reading of Mozart's quartet, No. 4, in E flat, was lacking in the grace and elegance which make the works of this composer distinctive.

Ernest Bloch's Ominous Night was paired with Germaine Tailleferre's quartet in C sharp minor, but lacked the note of impending tragedy which the score suggests. The French woman's composition was more satisfactorily presented. It contains many lovely phrases, which were generally accomplished with fine spirit and good tonal balance. Debussy's beautiful first quartet ended the program.

The season promises to be the most brilliant yet attempted by the local chapter of Pro Musica, with visits of Respighi and Honegger booked.

HAL DAVIDSON CRAIN.



JERITZA'S FIRST LOS ANGELES APPEARANCE PACKS SHRINE HALL

## Gotham's Important Music

(Continued from page 7)

Hall's performance on the bicycle pump and other instruments more than compensated for that wistful feeling as we felt that jazz, too, along with modernism and last year's radio set, is becoming old fashioned.

### Donald Pirnie

Donald Pirnie, a winner in the Stadium Auditions in August, 1927, gave a Town Hall recital on Sunday afternoon, October 7th. His program consisted of At Eventide from Bach's St. Matthew Passion, a group of Russian songs, an aria from Bizet's opera, La Jolie Fille de Perth, and a group of modern English songs including Villiers Stanford's settings of Browning's Cavalier Songs.

Mr. Pirnie sang with precision and careful attention to tone quality and phrasing. Perhaps a shade too much of restraint characterized the first groups, but he delivered the spirited Cavalier Songs with a verve which moved the audience to demand three encores. His rather short program was amplified by five additional numbers including Songs My Mother Taught Me and The Pipes of Gordon's Men. Frank Chatterton gave admirable performance at the piano.

C. T.

### Esther Dale Sings

Esther Dale, soprano, who made several metropolitan appearances last year, opened the Town Hall season on Tuesday night, Oct. 2, before a large and generous audience. Her program was divided into three groups, including one of English numbers, one German, with emphasis on four Schubert lieder and backgrounded with Brahms and Richard Strauss, and a modern French group by Ravel, Bruneau, and Honegger.

The singer's voice, which is pleasant, smooth, and flexible, although possibly lacking in the greatest variety of tone color, was at its best in Helen Hope-kirk's arrangement of the old Gaelic song, Horo Mhairi Dhu. An element of humor and novelty was introduced by the atonal whimsicalities of Honegger's Saltimbanques, which Miss Dale was required to encore. Miss Dale's enunciation in the English songs was unusually admirable, and her poise, humor, and sane interpretative sense worked to excellent advantage through-

out except in Schubert's Erlkönig, which requires a voice of more contrasting color and dramatic vigor. John Doane was the accompanist.

R. W. M.

### Sylvia Lent's Recital

A violin recital was given by Sylvia Lent, young Washington artist, on Wednesday evening, Oct. 3, in Town Hall. Opening with the Bach-Siloti Partita in E Minor, Miss Lent played the none-too-exciting sonata of Guillaume Lekeu, Darius Milhaud's Saudades do Brazil, Boulanger's Nocturne, Hartmann's arrangement of Rimsky-Korsakoff's Flight of The Bumble-Bee, Moussorovsky's Hopak, the Ravel-Kochanski Pavane for a Dead Infanta, and Sinigaglia's Piedmontese Rhapsody.

In this appearance Miss Lent intensified the impression she previously created here last year—an impression of dexterity, of finely-drawn, chaste tone. There were moments when her performance might have been warmer and fuller—as in parts of the Lekeu sonata. The Brazilian pieces of Milhaud, however, with their delicate nuances, calling for grace, dexterity, and whimsical inflection were numbers, apparently more suited to Miss Lent's temperament, . . . pieces in which she displayed the piquant side of her nature, and in which fervid and mellowed emotion was a thing apart. Frank Bibb was at the piano for this well applauded event.

R. W. M.

CEDAR FALLS, IOWA.—Three instructors of music have been elected to positions in public schools in this district. They are: Harry Kauffman, supervisor at Cedar Falls; T. S. Peters, to hold a similar post of music at Nashua and Richard Anderson of Boon, elected assistant band leader in the schools at Allison.

B. C.

MIDDLETOWN, OHIO—Frank Simons and the Armcro Concert Band played with success at the Canadian National Exhibition in Toronto. Every member is an employe of the American Rolling Mill Company of which George M. Verity is president.

## Opera Opening Draws 6,500

*Los Angeles Season Begins with Jeritza*

LOS ANGELES, Oct. 9.—The Los Angeles Opera Association began its season with a brilliant performance of *Tosca*, with Maria Jeritza in the title rôle, in Shrine Auditorium on Oct. 3. This was Mme. Jeritza's first operatic appearance in Los Angeles, and the Shrine, seating nearly 6,500, proved quite too small to house all those who wanted seats. Thus the series of nine nights opened with every indication that the management, which faced a \$50,000 deficit at the close of last season, will emerge this year with a happier result.

With Metropolitan Opera stars in the three leading parts, the performance lacked none of the lustre that is associated with New York productions. A home-grown chorus and a band of Los Angeles musicians could well be transplanted to the Metropolitan stage without detriment to that historic shrine. Costuming and lighting effects were satisfactorily harmonious.

Without belittling the work of other principals of the general ensemble, the evening was largely Jeritza's. From the moment of her first entrance, gowned in pale green and wearing an interminably long train, all eyes centered upon her every movement. Cool and aloof in the first act, Jeritza unloosed *Tosca*'s fury in the second scene, winning ten curtain calls after *Vissi d'arte*. Her voice, save for a disturbing tremolo in the more dramatic passages, was clear and vibrant. Her interpretation, however, did not efface memories of at least two other singers who have portrayed the rôle in Los Angeles in the last two years.

The Scarpia of Giuseppe Danise deserves special mention, especially his portrayal in the latter half of the opera. Danise's singing was uniformly good and his characterization convincingly sinister. It was also good to note the progress that has been made by Armand Tokatyan, who essayed the rôle of Mario. His singing was fluent and expressive, and his acting restrained and aristocratic. Angelo Bada was an excellent Spoletta. Other parts were efficiently taken by Louis D'Angelo, Pompilio Malatesta, J. M. Moskowitz and Anita MacDonald.

Gaetano Merola conducted and maintained an excellent ensemble throughout. Cui's setting of a Baudelaire poem, mimed by Serge Oukrainsky, Andreas Pavley and Maria Flore, was given after the opera, and came as a distinct anti-climax of a thrilling evening. The music is rather insipid and the commendable artistry of the dancers could not breathe much life into its form.

HAL DAVIDSON CRAIN.

### TENOR WINS \$1,000 PRIZE

Ivan Edwardes, Los Angeles tenor, was winner of the \$1,000 prize offered by the Hollywood Opera Reading Club for the most promising student of operatic calibre. Fifteen aspirants took part in the elimination hearing in El Captain Theatre, with Arthur Alexander, Mrs. Leiland Atherton Irish, L. E. Behymer, Mrs. Hennion Robinson and Frederick Vance Evans as judges. Honorable mention was given to Harriet Henderson, of Pasadena; Cleora Wood, La Jolla; Eloise Horton Kirkpatrick, Hollywood; Ruth Helen Walkey, Santa Monica, and Ruth Burdick Williams of Long Beach. Mr. Edwards is a Canadian, and was a member of the Northwest Mounted Police forced until he discovered that he had a voice. He is now soloist at the First Methodist Church.

# • Something Euterpean •



JOHN REDFIELD:

WHOSE latest book treats of *Music: A Science and an Art*, published by Knopf, in a manner likely to provoke serious discussion among musicians. Mr. Redfield, who formerly lectured on the physics of music at Columbia University, has undertaken in this new volume to make scientific investigation into modern conception of the euterpean art. He holds that a thorough study of the science of music is an absolute necessity to the complete comprehension of its esthetic possibilities.

## ON INDIAN MUSIC Dr. Lehmer Gives Lecture in San Francisco

SAN FRANCISCO, Oct. 9.—Derrick Norman Lehmer, poet, professor of mathematics, and authority on folk music of the American Indian, gave one of his illuminating lecture-recitals in Paul Elder's gallery before an appreciative audience.

Although devoting most of his time to Indian music, Dr. Lehmer introduced three Eskimo songs. He said that out of 200 examined, he found but three or four that interested him.

"Every Indian is interested in some aesthetic thing," he said. "That is the only general statement applicable to all tribes. No Indian thinks that any tribe other than his own, knows the first thing about singing! The Miwok is the lyricist; the Yurok is more dramatic, and the Hopi is an extraordinary musician with an amazing sense of pitch."

Dr. Lehmer sang his own arrangements of tribal songs, and played photographic recordings made by the Indians.

M. M. F.

## EISTEDDFOD IN OHIO

LIMA, OHIO.—Lima will be conspicuous in nearly all events at the Jackson Eisteddfod on Sept. 28. Mark Evans is training singers of the Kiwanis Harmonic Club weekly in the big test number, *The Heavens are Telling*. The Women's Chorus, under the direction of Millie Sonntag Urfer, will try conclusions in *The Gypsies*, another test piece. A. E. Cass, tenor, will participate and Vera Rousculp, contralto, is to take part. A quartet will be made up of Mrs. Fred Schilling, Miss Rousculp, R. B. Mikesel and Ferd Eversman. Margaret Jones, music director of Sugar Township schools, is the pianist of the Harmonic Society.

H. E. H.

## AWARD FELLOWSHIPS

### *Chicago Musical College Announces Winners*

CHICAGO.—The following free fellowships have been awarded at the Chicago College:

With Edward Collins, Sam Raphling, Chicago; Gladys Heath, (Snydacker fellowship) Chicago; Marie Kessler (Snydacker fellowship) St. Louis; Leonard Gay, Dallas. With Mollie Margolies: Ralph A. Squires, Morgan City, La. With Rudolph Ganz: Willie Goldsmith, Chicago; Esther Linder, Chicago. With Viola Cole-Audet: Florence Pass, Chicago. With Maurice Aronson: Ethel Benkover, Chicago; Anna Vognar, Chicago. With Max Kram: Marion Smith, Chicago. With Eugene Putnam: Mary Ruth Lewis, Enterprise, Ala. With Moissaye Boguslawski: Dorothy Louise Lane, Helena, Mont.; Clara Gerber-Eskin, Chicago; Wanda Paul, Chicago.

With Gordon Wedertz: Ernest Melby, Chicago; Mary Louise Gilkey, Buffalo, Wyo. With Troy Sanders: George F. Kalmus, Chicago. With Lilian Powers: Stanley Kasper, Cicero, Ill. With Charles Demorest: Henry Gruner, Logan, W. Va. With Henry Francis Parks: Harvey A. Burch, Morrison, Ill. With Goldie Gross: Margaret L. Hayes, Miller Ind. With Max Fischel: Elizabeth Long, Topeka, Kan.; Leonard Sorkin, Chicago; Frederick Dvorchak, Chicago. With Ray Huntington: Marian McIntyre, Chicago. With Rudolph Reiners: Maryl Gisch, New Holstein, Wis.

With Leon Sametini: Max Cahn, Nashville, Tenn.; Guila Bustabo, Chicago; Edna Ellen, Chicago; Alvin Pelfofsky, Kansas City, Mo.; Bennie Rotstain, Kansas City, Mo.; Alex Pevsner, Milwaukee. With Graham Reed: William R. Pfeiffer, Chicago; Ella Jeffries, Dwight, Ill.; Dolly Nichols, Fostoria, Ohio. With Isaac Van Grove: Willard Green, Sioux City, Iowa; Blair Stewart, Salem, Ore.; Mabel Gettelson, Chicago; William Pilcher, Chicago. With Arch Bailey: Joel E. Johnson, Chicago; Harold Davies Townsend, Salem, Ala.; Arthur Linblad, Chicago.

With Herbert Witherspoon: Mitchell Cowan, Detroit; Alvina Palmquist, Canova, S. D. With Aurelia Arimondi: Nancy Berg, Forest Lake, Minn.; Christine McIntyre, Chicago; Mildred Stone, Walnut, Ill. With Lucille Stevenson: Ruth Streiter, Cleveland. With Florence Hinkle: Lorena Anderson, Chicago; Adeline E. Clark, Chicago. With Charles Keep: Jean Campbell, Chicago. With Mabel Sharp Herdien, Lucille Hrachovec, White River, S. D.

## Community Concerts Holds Annual Meeting

The annual meeting of the stockholders and directors of the Community Concerts Corporation was held in the Park Central Hotel, New York, Sept. 24, when the following officers were elected: chairman of the board, F. C. Coppicus; president, Arthur Judson; first vice-president, John T. Adams; second vice-president, Lawrence Evans; secretary, Loudon Charlton; treasurer, Fitzhugh Haensel.

New directors are Fortune Gallo and Bernard Laberge.

A resolution of regret was passed in regard to the death of Daniel Mayer, one of the Corporation's founders.

The following were present: F. C. Coppicus, John T. Adams, Fitzhugh Haensel, Lawrence Evans, Jack Salter, Loudon Charlton, Marks Levine, Rudolph Vavpetich, Bernard Laberge, Lucy Bogue, F. C. Schang, Howard Taylor, Milton Diamond.

WASHINGTON.—The United States Marine Band left Washington on Sept. 17 for a concert tour of nine weeks. The opening concert was given in Baltimore.

## Join League as Advisors

### *Four Americans Become Board Members*

Four Americans have joined the advisory board of the League of Composers, New York. They are: Aaron Copland, Henry Cowell, Roger Sessions and Albert Stoessel.

The League, which will open its sixth season with a concert on Dec. 19, now has three boards.

The executive body, includes nine members, most of whom were founders of the organization. It is made up of Mrs. Arthur M. Reis, executive director; Dr. Thaddeus Hoyt Ames, treasurer; Marion Bauer, Louis Gruenberg, Richard Hammond, Frederick Jacobi, Lazare Saminsky, Alexander Smallens, and Minna Lederman, editor of Modern Music, the League's magazine.

### *In Consultant Capacities*

The advisory board is composed of critics and composers living both in Europe and America who are consulted by the executive board in regard to production. Members are: Bela Bartok, Arnold Bax, Arthur Bliss, Ernest Bloch, Stephan Bourgeois, Alfredo Casella, Chalmers Clifton, Edwin Evans, Manuel de Falla, Rudolph Ganz, Guido Gatti, Leigh Henry, MUSICAL AMERICA's London representative, Edward B. Hill, Paul Hindemith, Arthur Honegger, A. Walter Kramer, Dorothy Lawton, Daniel Lazarus, G. Francesco Malipiero, Roland Manuel, Nikolas Miasovsky, Georges Migot, Darius Milhaud, Leo Ornstein, Raymond Pettibone, Henry Prunières, Ottorino Respighi, Paul Rosenfeld, Albert Roussel, Boris de Schloezer, Oscar G. Sonneck, Walter Straram, Karol Szymanowsky, Emile Vuillermoz, Adolph Weissmann and Egon Wellesz.

### *The Auxiliary Board*

The auxiliary board, made up of a group of prominent men and women interested in the League's work and particularly in its innovations in stage performance, has the Countess Marcati for its chairman, the vice-chairman is Mrs. Charles Guggenheim. The remaining members are: Mrs. Henry M. Alexander, Mrs. John W. Alexander, Mrs. Sidney Borg, Mrs. Nicholas Berezhowsky, Mrs. Henry Churchill, Mrs. David B. Dearborn, Jr., Mrs. Reginald De Koven, Mrs. Henry Glazier, Mrs. Frank Griswold, Charles Hayden, Mrs. Christian Holmes, Mrs. Otto Kahn, Mrs. Philip Lewisohn, Walter Meyer, Harriet Mundy, Mrs. John De Witt Peltz, Mrs. Arthur Sachs, Elizabeth Shonnard, Mrs. Frederick Steinway, Charles Triller, and Mrs. M. Orme Wilson.

### *TEACHERS TO CONVENE*

WINNIPEG.—The Manitoba Music Teachers' Association, Wilfred Layton, president, is arranging a convention to be held in Winnipeg late in October or the first week in November.

The Winnipeg Male Voice Choir has begun rehearsals under the leadership of Douglas Clarke.

The Men's Musical Club of which N. J. Abbott is president, announced its first meeting on Oct. 6 in the Music and Arts Building. The club has over 300 members.

MEMPHIS, TENN.—Franklyn Glynn, gave the first formal recital on the new organ in Idlewild Presbyterian Church. He had previously played an informal program for friends of E. E. Buxton, who gave the organ to the church. Vocal solos were contributed by Alma Perry and Hugh Sandidge.

# National School of Song for Sons of Erin

By Edward J. Bruen

**I**RISH musical societies within the Free State, including local and provincial Feiseanna and the annual music-makings at the Feis Ceoil and Orieachtas, are coming forward with plans for the endowment of a national school of music. One of the most important functions of this is to be the development of continuous and sustained works with ancient Irish melodies as their basis.

This news from Irish cultural circles indicates the culmination of a dream which has united some of the contributing societies for more than two centuries. The plans include appeals to the government for a subsidy and to Irish music lovers at home and in foreign lands. In urging Government support, the promoters give generous praise to the Government's policy in endowing the Abbey Street Theatre in Dublin. From this example the necessity of a worthwhile musical subsidy is advanced because music is the first faculty of the Irish people and because in ancient days Ireland led all Europe in musical progress.

#### The Need of New Work

**T**HE united campaign for the Irish national school of music has been stimulated for many years by the knowledge that children of the "mother of sweet singers" were producing nothing new, and that even the best adaptations lacked creative accomplishment along the lines of the Irish motif.

A. P. Graves, a brilliant Irish musical authority, called attention to the need of such a school three decades ago when he wrote that without it "we shall assuredly forfeit our national birthright of song; for, Antaeus-like, our musicians have lost their power since they have been lifted from the touch of their native earth."

The Graves reference is, no doubt, to the great honors and big financial returns Irish composers have received from developing the music of other countries than their own. In this class in America the most noted was the late Victor Herbert, who was a grandson of Samuel Lover, one of Ireland's greatest novelists, and who was born in Ireland. Behind him for more than a century were Michael William Balfe and William Vincent Wallace, both Irish by birth and both composers whom England and the English-speaking world loved to honor. Balfe's *The Bohemian Girl*, and Wallace's *Maritana*, give promise of living for centuries. John Stevenson, who adhered to the music of Ireland and gave his whole life to its development, was a contemporary of these two composers, but the only honor or emolument he ever received was a knighthood which he would have been unable to support were it not for the wealth of his family.

#### The Aristocratic Bards

**T**HE ancient Irish bards, even down to the end of the seventeenth century, were aristocrats among the people. Wherever they went they were special guests. Many of them were heads of families of importance, while some were younger brothers or other pampered retainers in the homes of the great.

The musical history of Ireland in ancient days was replete with positive progression. Its bards had a system of musical tablature, battle marches, dance tunes, folk songs, chants and hymns. They employed neums and con-

tributed melodies to the Gregorian chant. It is claimed for them, and seemingly with authority, that they had acquaintance with the diatonic scale along before it was perfected by Guido of Arezzo. In their compositions they employed blank verse, elegiac, rhymes, consonant, assonant, inverse and disyllabic, trisyllabic and quathisyllabic rhymes as well as laments and metrical romances.

Sir Hubert Parry, says that "Irish folk music is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness."

#### Hope for Production

**T**HE principal reason why lovers of Irish music hope to see the proposed national school of music become a fact is because they feel that, with proper encouragement, some of the young Irish composers of today, knowing the language and folk stories of their country, will devote their entire efforts towards producing Irish compositions of a sustained character.

Nearly all the current Irish tunes are of short construction, having the emphatic major sixth, and the final cadence repeated three times, or the thrice-struck tonic at the close. Sometimes, however, phrasing of seven bars is found—four bars and three bars alternating. A very unusual rhythm consists of five bars each, each section being barred with equal or unequal phrases of two and three bars.

All the old Irish melodies end on any degree of the scale, but generally on the second, third or fifth, as well as on the tonic. An interesting example of an ending on the second degree of the scale, or the super-tonic, is found in Moore's *Take Back the Virgin Page*. There are numerous examples of endings on the dominant fifth.

It is interesting to recall that Handel composed *Messiah* in Ireland in 1741 in answer to a request from the governors of Mercers' Hospital for "something special" in aid of the Dublin sick.

#### Swift's Caustic Order

**O**NE of the functions of the Charitable Musical Society was to aid those imprisoned for debt, and in the year previous to the Handel presentation 188 "miserable persons," mostly writers and musicians, were released from the Marshalsea. Some of the vicars of St. Patrick's Protestant Cathedral, of which the great Dean Swift was the head, took part in the programs. This participation was much to Swift's displeasure, and drew from him the following order:

"I require my sub-dean to proceed to the extremity of expulsion, if the said vicars should be found ungovernable, impenitent or self-sufficient, especially Taberner, Phipps and Church who, as I am informed, have in violation of my sub-dean's orders and at the instance of some obscure persons unknown presumed to sing and fiddle at a club."

The lyrics of Ireland are in the hearts of her people today as well as on their lips. The old language has taken its place in the schools and colleges. Irish culture is coming back into its own, and nothing could help the rational idea "to grow more luxuriously" to paraphrase AE, "than a wise stimulus to Ireland's musical aspirations."

# BERLIN'S SALOME



As Legal Stages Strauss's Opera

**S**ALOME, Strauss' depiction of sweetness and light, gets most of the stage for her famous dance before the head of John the Baptist in the

recent Berlin presentation conducted by von Zamlinsky and staged by Legal. Rose Pauly Dressen sang the role of Salome.

#### SEA MUSIC FESTIVAL TO REVIVE CHANTEYS

**V**ANCOUVER, B. C., Oct. 10.—This port is busily preparing for the Sea Music Festival to be held from Jan. 23 to 26, with headquarters in the Vancouver Hotel. Music inspired by the sea from the time of the Vikings to the present day will be heard in a series of concerts arranged for the hotel by Harold Eustace Key, director of Canada's major music festivals. Linked as it is with the names of Captain Cook and Captain Vancouver, and with the less familiar Admiral Quadra who was connected with the early Spanish occupation, the city of Vancouver is rightly being made the scene of Canada's first celebration of the sailor's songs.

To make the festival more international in character, Mr. Key has invited the Amphon Choir of Seattle to give a program of American sea chanteys.

#### Introducing Champlain

The high light of the Sea Music Festival is to be *The Order of Good Times*, a ballad opera composed by Dr. Healy Willan of the Toronto Conservatory of Music, translated and adapted by John Murray Gibbon from the original French of Louvigny de Montigny. The hero of this opera, which incorporates a number of French Canadian sea-chanteys, is Champlain. The Viking Chorus of Vancouver will sing the earliest sea music chanted by the Scalds of the Vikings. The Sea Cadets of Winnipeg's Navy League are booked to contribute modern sea chanteys, and their band will play marine numbers at a number of the hotel concerts.

Vaughan Williams' *Sea Symphony* is to be performed by the Vancouver

Scottish Orchestra, whose conductor is T. Shankey, assisted by 100 voices of the North Vancouver Choral Society under the direction of Dr. Frederick Rogers. Vancouver's Welsh Male Choir of fifty, directed by Ifan Roberts, is down for Stanford's Songs of the Fleet, accompanied by the orchestra. This choir will also give old sailor songs heard along the seacoast of Wales. A chorus of 250 Vancouver school children will be heard in sea songs and chanteys under the direction of Ethel Basin, who will also lead a group of young Hebridean fishermen in Gaelic fisher songs.

To make the festival more international in character, Mr. Key has invited the Amphon Choir of Seattle to give a program of American sea chanteys.

#### F. W. BLANCHARD DEAD

**L**OS ANGELES.—F. W. Blanchard, a pioneer in the musical development of Los Angeles, died in the Hollywood Hospital on the morning of Sept. 21. Born in Boston in 1864, Mr. Blanchard moved to this city twenty-two years later and became a cultural leader. He was president of the Municipal Art Commission, and builder and owner of the Blanchard Building, now the Music Arts Building, the first music studio building west of Chicago. He also engaged in concert management, and organized the Blanchard-Fitzgerald Music Company with J. T. Fitzgerald. He was one of the charter members of the Hollywood Bowl, and acted as its second president. His son, Dudley Blanchard, is one of the Bowl's most devoted workers.

# Tureman Heads Denver Civic Symphony for Seventh Year

By PETER HUGH REED

**S**EVEN is traditionally a number which signifies accomplishment, and this will be the seventh season of the Denver Civic Symphony Orchestra, which has been under the musical direction of Horace E. Tureman since its organization.

The orchestra was patterned at the outset on the Chicago Symphony. As at present constituted, it numbers over 100 players. Organization was first made possible by the Musical Protective Association, which permits its members to play with non-members, and on the same terms, for the sake of orchestral training. At present, over half the members belong to the Union. The remainder are teachers and advanced amateurs who are glad to take advantage of an orchestral opportunity. Except for a few, probably not more than a half dozen who are specially engaged for single concerts, all players receive an honorarium of \$5.00 for each concert. They give their time without compensation for the regular rehearsals, which are held three times a week.

#### Official Support

The City and County of Denver give free use of their municipal auditorium, and contribute \$1,000 toward the support of the enterprise. The Board of Education permits the use of a room in one of the new high school buildings for rehearsals.

This official support, together with the gift of their services by the players, obviously prevents the charge of admission on a commercial basis. Six programs are played during the season, each one being given twice, on a Friday evening and the following Sunday afternoon. The subscription price for either series is \$1.60 in the parquet and sixty cents in the rest of the house. Tickets for single concerts cost fifty, twenty-five, and ten cents, depending upon location.

There is a slight difference in the conducting of the two series. On Friday evenings, the program proceeds in the conventional way, with an intermission. On Sunday afternoons, there is no intermission, and the conductor speaks briefly before each number on some aspect of the music about to be played.

Through the department of music, the public schools co-operate with the orchestra's educational purpose by sending program notes to every school before each concert. These notes are furnished by the Civic Symphony Society and are sent also to the main and branch public libraries, music schools, music stores, and clubs. Each program includes a number from the list selected for the annual music-memory contest.

The cost of a season of twelve concerts is in the neighborhood of \$13,500, of which over \$3,000 comes from admissions and from program advertising. The remaining \$9,300 is raised by subscription from some 300 subscribers. The movement is managed by a small group of citizens who are interested in music. There are no overhead expenses, no offices, and no publicity department. Nor, for that matter is there a paid secretary, such duties, as well as those of a treasurer, being performed by members of the society as part of their contribution to the cause of civic music.

#### About the Conductor

Mr. Tureman has watched, with justifiable pride, the orchestra's growth into a symphonic organization which can hold its own with many of the best throughout this country, and his faithful work deserves great praise. His stipend is as far below the usual conductor's salary as the honorarium of the players is below that of the customary symphony player.

Mr. Tureman studied first in this country and then for three years in Paris under Vincent d'Indy. He knows the orchestra, its demands and its potentialities. His musicianship is shown by the fact that he conducted all the programs of past season from memory. His fine spirit has been, indeed, an important factor in holding the players together. About forty of the present members have played in the orchestra since it was started.

Under Mr. Tureman's leadership the programs have presented a fairly complete list of orchestral composers. Music by all the classic symphonists has been given, besides works of Franck and Debussy, Wagner and Strauss, Tchaikovsky and Rimsky-Korsakoff, and so on to Carpenter and Honegger.

#### Typical Programs

An idea of these programs can best be appreciated by showing several of those given last year. The opening list on Oct. 28, 1927, was:

Symphony No. 4.....	Beethoven
Scene and Aria from Der Freischutz.....	Weber
Soloist, Blanche Da Costa	
Till Eulenspiegel's Merry Pranks.....	Strauss
Peer Gynt Suite No. 1.....	Grieg
Husitska Overture.....	Dvorak

At the third concert on Jan. 13, 1928, the following program was played:

Symphony in B flat major.....	Chausson
Aria for baritone from Le Roi de Lahore.....	Massenet

Soloist, Everett Foster	
Nutcracker Suite.....	Tchaikovsky
Prelude, Die Meistersinger.....	Wagner

Overture, Iphigenia in Aulis.....	Gluck
Cello Concerto in A minor, Op. 33.....	
Soloist, Virginia Quarles	

Flivver Ten Million.....	Converse
Night Music for the Plains.....	Tureman
Capriccio Espagnol.....	Rimsky-Korsakoff

#### Visitors Surprised

The general excellence of the performance has often surprised visitors who were sceptical of the artistic possibilities of such an enterprise. For the people of Denver and its environs who do not or cannot go where the more famous orchestras are to be heard and especially for the increasing number of music students going to Denver for advanced study, the orchestra has been a musical asset of immeasurable value.

The drawing power of good music was amply demonstrated at the spring concerts. When the symphony was first formed the attendance on Sunday afternoons was scant. People who live in Denver and thereabouts usually picnic on Sundays. The mountain trails are alluring. Pike's Peak, with its perennial whitened summit, invites the motorist to explore its heights. But the lure of music gradually exercised its spell, and Sunday concert attendance increased until now capacity houses are the rule, even at Nature's most attractive season.

#### Orchestra to Observe Tenth Birthday

**C**LEVELAND, Oct. 9.—The Cleveland Orchestra will be ten years old Dec. 11 and will celebrate the anniversary with a gala concert in the city's new Music Hall. Under the baton of Nikolai Sokoloff, the orchestra will play music given at its first concert in 1918, in addition to Strauss' *Ein Heldenleben*. The orchestra's season is to open on Oct. 11. The annual Wagner concerts are scheduled for Nov. 29 and 30, with the assistance of Gertrude Kappel, soprano. Another feature is to be the American première of Schubert's seventh symphony, the manuscript score of which was found in Munich this last summer by Herbert F. Peyer, associate critic of the New York Telegram.

# Hanson Urges Ear Training

**S**ays "Paper Work" Has  
Been Excessive

**R**OCHESTER, N. Y., Oct. 3.—"There has been too much 'paper work,' too much routine writing of reams of worthless notes on paper, which has usurped the place of that most important part of a musicians' training, the training of the ear," says Dr. Howard Hanson in entering his fifth year as director of the Eastman School of Music of the University of Rochester.

"The Eastman School, now beginning its seventh year, reaffirms the continuation of the educational policies enunciated some years ago and believes first of all in the training of all music students in the essentials which make for sound musicianship. We are attempting to give to every student an aural foundation in melody, harmony and rhythm which will make of him an understanding musician."

#### A Socialized Force

"Secondly, we believe that as music does not make itself felt until it has become a socialized force. The music student who knows only music is not likely to become a great musician, he ever so dexterous upon his instrument. Music must realize the importance of the university, and the university must realize the importance of music. The ideal situation will probably be realized when the great music schools of the country are incorporated as professional schools of our universities so that the students may have contact with other fields of thought and so that, inversely, the students of other subjects may have some contact with the world of music and art."

"Though not for a moment minimizing the importance of the performer, we believe that the development of virtuosi is not the most crying musical need of the country. The development of virtuosi should take its place beside the less spectacular work of developing splendid teachers, theorists and musicologists and, above all, composers. The present overcrowded condition of the concert field would indicate that, if only from an economic and shall we say humanitarian standpoint, the encouragement of the purely virtuoso type of mind is possibly unwise except in cases of undoubted genius."

#### Should Be Independent

"Without meaning to be chauvinistic, and while recognizing fully the immense debt which our country owes to its musical colleagues across the sea, we nevertheless believe that the time has come for America to develop its own composers, performers and conductors."

"Lastly we reaffirm our steadfast belief in the importance of developing our own composers. Realizing that without the composer music would not exist, we are forced to the conclusion that no national art can exist without 'national' composers. While not feeling that 'nationalism' is necessarily the greatest principle in art, we nevertheless believe that it is necessary for every nation to 'cultivate its own garden.' It is America's first duty to sponsor American composers."

"We therefore consider the American composers' concert and the Eastman publications as integral parts of the educational work of our institution, and shall continue them."

The Eastman School begins the new season with a student body which, in spite of careful selection and elimination, again reaches the limit set for registration. The entering class numbers 145, pupils coming from forty-five colleges and universities.

#### LOS ANGELES SERIES

**L**EONARD BEHYMER, Pacific Coast impresario who spent the summer in Long Beach as general director of the Pacific Southwest Exposition in that city, has returned to his desk in the Philharmonic Auditorium. Artists named on Mr. Behymer's two courses include Fritz Kreisler, Mischa Elman, Rosa Ponselle, Efrem Zimbalist, Anna Case, Guy Maier, Lee Pattison, Elsa Alsen, Margaret Matzenauer, and Hans Kindler. Yehudi Menuhin and Will Rogers will be extra attractions. Tito Schipa will open the Thursday evening course on Oct. 18, and Lawrence Tibbett will inaugurate the Tuesday evening course on Oct. 23.

H. D. C.

IN THE CELEBRATED "COURT OF LIONS" OF THE ALHAMBRA, IN GRANADA, ALBERTO JONAS, NOTED SPANISH PIANIST AND PEDAGOGUE, AND MRS. JONAS, INSPECT THE LAST STRONGHOLD OF THE MOORS. MR. JONAS RETURNED TO AMERICA IN SEPTEMBER



FRIEDA HEMPEL, SOPRANO, SUBMITS SOME READING MATTER FROM A PARISIAN BOOKSTALL TO "TOBY'S" DISINTERESTED APPROVAL

EDITH NICHOLS, NEW YORK VOCAL TEACHER, AND LILLI LEHMANN IN THE GARDEN OF THE LATTER'S HOME IN GRUNEWALD. MISS NICHOLS RECENTLY RETURNED TO THIS COUNTRY AFTER COMPLETING HER THIRD YEAR OF STUDY WITH MME. LEHMANN



THE MEMBERS OF THE NEW YORK STRING QUARTET—OTTOKAR CADEK, JAROSLAV SISKOVSKY, LUDVIK SCHWAB AND BEDRICH VASKA—ENJOY A RELAXED MOMENT



TOTI DAL MONTE, AUSTRALIAN COLORATURA, AND HER HUSBAND, ENZO DE MURO LOMBANTIO, FOLLOWING THE MARRIAGE CEREMONY IN SYDNEY. 30,000 PERSONS GREETED THEM AS THEY EMERGED FROM ST. MARY'S CATHEDRAL.



OSSIP GABRILOWITSCH, PIANIST AND CONDUCTOR OF THE DETROIT SYMPHONY, LOOKS OVER A SCORE WITH HIS WIFE, CLARA CLEMENS GABRILOWITSCH, AND THEIR DAUGHTER, NINON

# Browsing Through Some Engagement Books • •

Vladimir Horowitz makes his first New York appearance this season on Nov. 2 at Carnegie Hall. His program will include the Beethoven Appassionata Sonata, a group of Brahms and one of Chopin, the Schubert-Liszt Liebesbotschaft, and Liszt's Rhapsody Espagnole.



VLADIMIR HOROWITZ JUST TWENTY-FOUR YEARS OLD

Carl Friedberg, pianist, begins his American season with a Boston concert on Nov. 20, then goes to California, playing *en route* in Chicago and Joplin, Mo. He arrived early in October from Baden-Baden after playing at the annual chamber music festival there and, upon arrival, in New York, took up his duties at the Juilliard Musical Foundation. He will participate in the March concert of the Friends of Music.

The Hall Johnson Negro Choir, which had success in its début recitals and Lewisohn Stadium appearances during the past season, begins its concerts in Rutland, Vt., on Oct. 12. Other appearances will be made this month in Rochester, New Haven and at the Liederkranz Club in New York City. The first public appearance in New York of the group will be at Carnegie Hall on Nov. 10.

Henry Cowell, composer and pianist of "tone-cluster" fame, is giving a series of lecture-recitals in California. He will appear with the Friday Morning Club of Los Angeles and at Bellingham, Wash., in the early part of the season and is also scheduled to give his lecture-recital before a number of the chapters of the Pro Musica Society. He will begin a trans-continental tour late in January.

Frances Peralta will make a number of concert and radio appearances in connection with her regular season at the Metropolitan Opera, and will also be a guest artist with several operatic associations.

Leonora Corona, Metropolitan Opera soprano, will return from a summer season in Europe, to fill her first autumn engagement on Oct. 16 at Janesville, Wis. This will be a recital, followed by an appearance in Chicago. In November, she gives a second recital in her home town, Dallas, Tex., and one at Howard Payne College, Brownwood. Later she sings at Converse College, Spartanburg, S. C., Palestine and Fort Worth, Tex.

Edwin Swain, baritone, opened his season on Oct. 1 at Lakeland, Fla.,

where he sang for the opening of the Masonic Home for the Aged. His November engagements include a return date in Portsmouth, Va., and bookings in Indianapolis and Muncie, Ind. He has another re-engagement for Stephens College, Annendale-on-Hudson, next March and on April 7, will sing with the Lutheran Chorus in Cleveland.

\* \* \*

Yelly d'Aranyi, violinist, returns after the holidays for a tour opening in Springfield, Mass., with the local orchestra on Jan. 15. Other bookings are: Cincinnati Symphony, Jan. 18-19; Buffalo, Chromatic Club, Jan. 21; Washington, Mrs. Townsend's morning musical, joint recital with Myra Hess, Jan. 23; New York recital, Jan. 29; Chicago Symphony, Feb. 15-16, introducing the new Vaughan Williams concerto; Ann Arbor University School of Music, Feb. 20; Dartmouth College, Feb. 26; Wellesley College, Feb. 28, with Miss Hess; Boston, March 12.

\* \* \*

Socrate Barozzi, violinist, will give his first recital of the season in Town Hall, New York, on Nov. 2. On Dec. 9, he appears as soloist with the Reading, Pa., Symphony.

\* \* \*

Myra Hess, pianist, owing to numerous engagements abroad, will not return to the United States until Jan. 1 to begin her engagements with a Boston recital on the 5th.

\* \* \*

Efrem Zimbalist has been dividing his time between his summer homes at Fischer's Island and New Hartford. Mr. Zimbalist has a full season ahead of him, including a Carnegie Hall recital, and appearances with the Beethoven Symphony and at the Barbizon in this city.

\* \* \*

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, who led two concerts of the Warsaw Philharmonic this summer, has been engaged as guest conductor with the same orchestra again for next season. He will also conduct two operatic performances in Paris, to be given by a newly formed Russian company. Mr. Sevitzky has brought with him from abroad a number of new works and old compositions arranged for the use of the Simfonietta's personnel of eighteen strings. He also bought a small library of rare music, including the complete works of Rimsky-Korsakoff, some of them unknown in this country.

\* \* \*

Leslie Hodgson, pianist is making a Canadian tour which will continue through the greater part of October. These concerts, which are a development of Mr. Hodgson's success in Toronto last April, were to begin with an appearance in St. Catherines on Oct. 2.

\* \* \*

Gulfport College, at Gulfport, Miss., with Albert V. Davies, as director of music, has booked four Wolfsohn artists for its course this season. Betsy Lane Shepherd, soprano, will give the first recital on Dec. 3. Nikolai Orloff, Russian pianist, will play on January 23. Kathryn Meisle, American contralto, will give a recital on Feb. 8 with Solon Alberti at the piano, and the final concert on March 26 will bring the London String Quartet.

\* \* \*

Arcadie Birkenholz, violinist, will be heard in recital in Town Hall, New York, on Sunday afternoon, Oct. 14. His accompanist will be Gregory Ashman. Mr. Birkenholz will play a Brahms sonata, the Concerto in D minor by Vieuxtemps, and works of Beethoven, Nin, Kochanski, Paniagua,

and Sarasate. Mr. Birkenholz is the first artist to be presented in a New York recital by the new National Broadcasting and Concert Bureau, of which George Engels is director.

\* \* \*

Berta Gardini Reiner announces that, in accordance with the wish of her mother, the late Etelka Gerster, she is opening the Etelka Gerster School in Singing in Cincinnati. Mme. Reiner has already conducted such a school in Europe.

\* \* \*

Betty Tillotson, concert manager, presided at tea given by Oliver Stewart in his New York studio, Sunday afternoon, Sept. 16. Among those present were Emily Roosevelt, Isabelle Burnada, Marion Armstrong, the Countess Alice Frazer Harvey, Baron Lars Svendsen Krage and Frank Chatterton. Miss Roosevelt sang arias from *Madama Butterfly* and *Aida*, and duets from *Carmen* with Mr. Stewart. Mr. Stewart contributed arias from Andrei Chenier and Tosca. Scotch songs were given by Miss Armstrong. Mr. Chatterton accompanied.

\* \* \*

Mischa Levitzki sailed for Europe on Sept. 29 and will open his English tour with a London piano recital on Oct. 18. He will appear in Glasgow, Eastbourne, Bournemouth, Liverpool and Southport. Activities on the Continent will include orchestra and recital appearances in Holland, Austria, Hungary, Italy, Belgium and Paris. Mr. Levitzki will return to America late in January and will concertize throughout the United States in February and March. During the month of April he will make a tour of Mexico.

\* \* \*

Guy Maier has returned from Europe and begun work with Lee Pattison for their two-piano tour which will start in Saginaw, Mich., on Oct. 19. In addition to this tour, Mr. Maier will give a number of concerts for young people and will hold several master classes in various cities.

\* \* \*

Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, will appear in a New York recital in Town Hall on Oct. 17. Her program will include songs by Stradella, Scarlatti, Chausson, Poldowski, Duparc, Brahms, Liszt, Korngold, Strauss, Griffes, Jess More Wise, and Gabrilowitsch.

\* \* \*

The Schola Cantorum will give its first subscription concert in Carnegie Hall, New York, on Jan. 16, under the direction of Hugh Ross. The program will include the Bach cantata, *Wachet*



ARCADIE BIRKENHOLZ, VIOLINIST

Auf, for chorus, small orchestra and soloists; Purcell's Ode on St. Cecilia's Day; and Delius' Sea Drift. The spring program on March 13 will be given over entirely to *a cappella* music. It will consist of old English, French and Italian madrigals and motets, and examples of modern Spanish, Russian and German choral works.

\* \* \*

PITTSBURGH.—The first of a series of free Sunday night musicales was held in the Y. M. and W. H. A. on Sept. 30, where Caroline Himelblau, contralto, was assisted by Grace Blenk Martin at the piano. Miss Himelblau gave *A Russian Reverie* in costume; her program was devoted to works of Rachmaninoff, Gretchaninoff, Moussorgsky, Borodin, and Arensky.

\* \* \*

SAN ANTONIO, TEX.—Oscar J. Fox, composer of art songs and arranger of cowboy ballads, organist and choir director of St. Mark's Episcopal Church for eleven years, has resigned to accept a similar post in the Church of the Incarnation, Dallas. Mr. Fox will be succeeded by Walter Dunham, musical director of the Scottish Rite Cathedral, organist of the City Auditorium, accompanist of Station WOAI, and teacher of piano.

\* \* \*

William Lester's new opera, *Manaboa*, has been accepted by J. and W. Chester, Ltd., of London. The libretto is by Francis Neilson.

\* \* \*

The Young Men's Symphony Orchestra of New York will begin its twenty-seventh season on Sunday morning, Oct. 14, at 10 o'clock, at Yorkville Casino, New York, where it will rehearse regularly for coming concerts. This organization was founded and endowed by Alfred L. Seligman for the purpose of giving aspiring young musicians an opportunity of playing the classics and preparing for work in the large orchestras of America. Paul Henneberg is the conductor.

\* \* \*

William Heughan, bass, who has appeared in previous seasons with leading operatic organizations in England and Italy, as well as on the concert stage in Great Britain, Ireland, South Africa, Australia, New Zealand, Canada, in the Orient and the United States, is now on his second world tour. Mr. Heughan is assisted in his programs by Maud Bell, English cellist, and Gladys Sayer, pianist. Mr. Heughan toured America in the season 1926-27 and plans to return for another tour in 1929-30.

\* \* \*

The Roxas Rehearsal Club will give a complete course in operatic training, including diction, lectures, stage deportment and acts from operas. Emilio A. Roxas, coach for six years for Giovanni Martinelli and teacher of Della Samoiloff of the Chicago Civic Opera Company, will have charge of the vocal work.

\* \* \*

Ernest Hutcheson, in addition to his duties as dean of the Juilliard Musical Foundation, will open his season on Nov. 7 with his annual New York piano recital in Carnegie Hall. This will be followed by an appearance with the Beethoven Symphony Orchestra, recital at the Peabody Conservatory of Music in Baltimore, a three-piano program in association with Guy Maier and Lee Pattison in Kansas City, and appearances in Minneapolis and St. Paul with the Minneapolis Symphony Orchestra. Mr. Hutcheson's annual Chicago recital is scheduled for March 3. Later he will play at Eureka College, where he appeared last year.

# NAMES AND WHAT THEIR OWNERS ARE DOING

**F**REDERICK JAGEL, Metropolitan tenor, sailed last week from Buenos Aires, where he spent the summer singing with the Colon Opera Company. In addition to his regular repertoire Mr. Jagel appeared in the première of Pizzetti's *Fra Gherardo* and also in Catalini's *Lorely*. On his arrival in New York he will begin work on new Metropolitan rôles, including one which he will create in Respighi's *Sunken Bell*.

\* \* \*

Eva Gauthier starts her European concert tour this week with a recital in Vienna. She has just left La Baule-sur-le-Mer, her summer home, and will appear later in Prague, Budapest, Berlin, and Scandinavian and Dutch cities.

\* \* \*

Gitta Gradova has returned from the Wisconsin Woods. She is preparing for the opening of her concert tour, Oct. 30.

\* \* \*

Gitta Gradova's early bookings include engagements in Evansville, Canton, Philadelphia (in joint recital with Efrem Zimbalist at the Stanley Theatre), Nashville, Chattanooga, Akron, and Bloomington.

\* \* \*

Feodor Chaliapin appears this week in a recital at Albert Hall, London. Following this he will tour Scotland. He left Saint Jean de Luz a few days ago.

\* \* \*

Rudolph Ganz has begun his new duties as vice-president of the Chicago Musical College.

\* \* \*

Sophie Braslau was to appear as soloist with the Detroit Symphony Orchestra, Oct. 11 and 12.

\* \* \*

Hulda Lashanka opened her tour Oct. 5, in Bedford, N. Y.

\* \* \*

Giovanni Martinelli is singing in a concert in Lynchburg, Va., this week prior to his appearance with the Metropolitan, where he will create a leading rôle in Respighi's *Sunken Bell*.

\* \* \*

Nina Morgana, soprano, arrived in New York last week, after spending the summer in the mountains with her parents.

\* \* \*

The members of the New York String Quartet have returned from Vermont where they spent the summer rehearsing new numbers. They open their season Oct. 23 in Greenfield, Mass.

\* \* \*

Adolfo Betti and Iwan D'Archambeau, of the Flonzaley Quartet, arrived last week on the Berengaria.

\* \* \*

Manfred Malkin has arrived from Russia with a collection of new compositions.

\* \* \*

Allen McQuae received a rush call, recently, to close the radio show in Minneapolis. In five hours he was packed and bundled off on the Twentieth Century limited for Chicago, where airplane reservations had been made for him by telephone. Mr. McQuae's accompanist was picked up at Chicago, and together they completed the remainder of the journey by air, arriving in time to fulfill their contract.

\* \* \*

Katherine Meisle has returned to New York after completing engagements with the Staatsoper in Berlin and in Cologne. While in Europe she was engaged for concert appearances in Norway, Sweden, Denmark, Holland, and Paris.

Albert Spalding, who is now on a European concert tour, was booked, last week, for four more American recitals: two in New York, and one in St. Petersburg, Fla., and in Wellesley.

\* \* \*

Toscha Seidel has reversed the usual residence procedure, taking a house for the winter in Pleasantville, N. Y., after having spent the summer in New York.

\* \* \*

Ifor Thomas, new Welsh tenor on the Wolfsohn list, makes his début this week in Pittsburgh.

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## CAPPELLI IN NEW YORK

Mario Cappelli, tenor, formerly of Boston, is now making his home in New York. Mr. Cappelli has left on an extended concert tour, which will include engagements in Gulfport, Hattiesburg and Jackson, Miss.; in New Orleans; before the Women's Club of Macon, Ga., and in Bloomington, and Lewiston, Ill. He is also to make an appearance before the Women's Club in Chicago on Oct. 12. From Chicago Mr. Cappelli will go to Des Moines and Lincoln, and is booked for several appearances in Colorado and New Mexico. Many of these are return engagements. On his way back to the east, Mr. Cappelli will be heard in Cleveland, in Bristol and New Britain, Conn., and at Patchogue, N. Y. In the summer, Mr. Cappelli was engaged by the Southern Assembly to sing at its conference at Lake Junaluska, N. C., which was attended by 20,000.

\* \* \*

Alexander Brailowsky, who will not be heard in America until the New Year, has six orchestra dates already booked. These include the Detroit Symphony, the Beethoven Symphony, in New York; the Los Angeles and San Francisco orchestras, the Chicago Symphony and that in Pittsburgh. Mr. Brailowsky will also give two New York piano recitals.

\* \* \*

Janet Cooper, lyric soprano, has been booked for a number of New York appearances. This will be her first season in New York.

\* \* \*

Zlatko Balokovic sailed recently for Europe, where he will give sixty-six violin concerts. He has been invited by Paul Hindemith to take part with him in a Berlin Philharmonic concert, Dec. 6, playing Mozart's concerto for violin and viola. Mr. Balokovic is scheduled to play with the Bremen Philharmonic Orchestra, Dec. 4, and with the Frankfurt Orchestra, Dec. 10. Later, he will appear in Stockholm, Madrid, London, Budapest, and his native Zagreb. Next season Mr. Balokovic intends to tour South America, the Orient, and South Africa. He will return to America early in 1930.

\* \* \*

The Richard Copley concert management announces the following New York concerts for October: 15, James Friskin, piano recital, Town Hall; 21, Olive Cornell, song recital, Carnegie Hall; 23, Serge Koussevitzky, recital for the double bass, Carnegie Hall; 26, Harold Luckstone, song recital, Town Hall; 28, Friends of Music, Town Hall; 28, Elsa Lehman, in characteristic songs of the South, Bijou Theatre.

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Doris Doe's New York recital, first announced for Jan. 15 in Carnegie Hall, will be given on Nov. 3. The Woman's Club of Richmond, Va., will sponsor a concert by Miss Doe on March 4.



AARON COPLAND, COMPOSER, WHO IS GIVING A SERIES OF LECTURES AT THE NEW SCHOOL OF SOCIAL RESEARCH, 465 WEST 23RD STREET, NEW YORK

Nanette Guilford, soprano; Jerome Swinford, baritone, and Richard Wilens, pianist were presented in concert recently in the series at Buzzard's Bay, Mass. This series has been under the direction of Mrs. Herbert L. Tinkham and George Sawyer Dunham.

\* \* \*

The Chicago Chamber Music Society, of which Henry E. Voegeli is the active director, has engaged the Pro Arte String Quartet of Brussels for two appearances.

\* \* \*

PHILADELPHIA.—On his return from Europe, where he has been spending the summer, Stanley Muschamp reopened his voice studios. He was re-elected president of the Philadelphia Music Teachers' Association last spring and is planning novelties for the fortnightly meetings.

\* \* \*

Daisy Jean, who has received a decoration from the King of the Belgians, was to return from Europe on the President Harding Sept. 28, bringing new music for her programs of cello numbers and songs sung with harp accompaniments. She will return to Havana for two concerts in January, make a tour into Mexico, and will visit the Pacific Coast where L. E. Behmer has re-engaged her for appearances. Miss Jean will give a New York recital in Town Hall, Nov. 21. She opens her season with concerts in Nova Scotia and New England in October.

\* \* \*

Anthony Pesci, tenor, has been engaged to give a benefit concert in the Brooklyn Academy of Music early in November for the Jewish Orphan Asylum. Mr. Pesci was recently heard at one of the concerts given in the Music Grove of Prospect Park, Brooklyn, and also appeared before the Brooklyn Chamber of Commerce. He has been booked for several joint recitals with Charles King, pianist.

\* \* \*

Sergei Klibansky, vocal teacher, has returned from Europe, and opened his studio in New York. Artists from his studio have been active: Tilly de Garmo sang with success at the opening of the State Opera in Berlin, as Marcellina in *Fidelio* and Sophie in *Rosenkavalier*. Lauritz Melchior was heard as Otello at the State Theatre in Hamburg. Ludwig Eyblish is singing at the opera house in Dresden. Anne Elliott has been engaged for concerts in Spokane, Portland and Walla Walla.

\* \* \*

Edith Scott has been engaged as a leading lady in *Golng South*. Francis Berge sang at the Madison Presbyterian Church, New York, recently. Lazlo Algio has been engaged for the New Moon production which opened lately in New York.

Virginia Mason was announced to give a recital in Seattle in September.

Heinrich Kuppinger appeared with success in *Fidelio* and *Luisa Miller* at the Kroll Opera in Berlin.

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## GRANBERRY LECTURES

George Folsom Granberry of the Granberry Piano School gave a lecture of Music Teaching That Is Both Musical and Educational at that school on Oct. 3, before a large gathering of teachers and students. After that music was one of the six most important industries. Mr. Granberry went on to express his view concerning the correct method of teaching. He said he did not approve of systems "which merely interest and entertain the children without educating them by means of hard work and study." Mr. Granberry thought "the ideas conveyed by the signs in music should be given rather than an explanation of what the signs mean." No proficiency in any profession was gained without labor, he stated; and he added that ear training should be practiced concurrently with the rest of the lessons rather than at a special time.

G. F. B.

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Estelle Liebling's studio news is to the effect that Patricia Besson, soprano, was engaged for the Roxy Theatre. John Griffin, tenor, on returning from a Publix tour to the coat, was engaged as leading tenor of the new Fox Theatre in Brooklyn. Irene Tyroler and Jennie Oliva were engaged by Charles Previn for the new Fox Theatre in Brooklyn, which opened on September 1. Joan Ruth, soprano, sang for a week at the Stanley Theatre in Jersey City. Charles arver has the leading bass role in *The Red Robe*, which will play in Chicago all winter. Helen Moore, Caroline Hickman and Betty Dair, are rehearsing for *The Dagger and the Rose*. Jean Kalis, Thelma Goodman, Lolita Savini and Marye Berne, have been engaged by the Judson Radio Bureau for one year to sing over WOR.

\* \* \*

Catherine Wade Smith, violinist, will be heard throughout California during October, returning East to fill a recital engagement at Grand Rapids, on Nov. 2. In the summer Miss Smith was heard at the Greek Theatre in Berkeley, Cal., and in the Redlands Bowl.

\* \* \*

Carl Flesch, violinist, will appear in about fifty concerts in Germany, Holland, Switzerland and Italy, with orchestras as well as in recital. His season began in September with a three days' chamber music festival in Baden-Baden, where he played trios with Friedberg and Piatigorsky. He also appeared at the Bach festival in Kassel. Mr. Flesch will teach at the Berlin Hochschule for six months, and will return to Baden-Baden in April, where he intends to hold summer teaching courses.

\* \* \*

The Y. M. H. A. Music School, which is under the direction of A. W. Binder, announces its reopening in a temporary home, the Y. M. H. A., 31 West 110th Street, New York. The eighth year begins with an increased faculty and an enlarged curriculum consisting of courses in violin, piano, 'cello, voice, wind instruments, ear training, harmony, counterpoint and composition.

# OPERA OF BRAINS AND STYL

## American Opera Opens in Chicago

By Albert Goldberg

**C**HICAGO, Oct. 9.—What opera may be when compounded of brains, imagination and a sense of style, the American Opera Company again demonstrated with the performance of *Faust* which opened the second Chicago season of this ardent band of pioneers in the Erlanger Theatre on Monday, Oct. 1. Civic pride in what is now a resident organization, called forth an audience of capacity size, plentifully populated with leading personages in the realm of art and society, none of whom restrained themselves in extending the warmest welcome to the new citizens.

It was doubtless not without reason that the same work with which the young Americans introduced themselves to us last spring was also chosen to begin their second season. For *Faust*, more than any other item of their present répertoire, best exemplifies the theory and the practice of Vladimir Rosing's operatic philosophy in all its considerable attainments and boundless possibilities. Here he has discoursed upon a text of the utmost familiarity and shown us hidden meanings and unsuspected subtleties. He has dared to become fantastic when the letter of his text was realistic; he has found sense where sense had defied discovery; and he has never forgotten that beauty is the substance of art.

### Where Rosing Triumphs

In the main Mr. Rosing's conception of *Faust* remains unaltered from last season. The departures from what is too kindly called tradition are what they were then. Two singers represent the aged and the rejuvenated *Faust*. The kermess scene takes place within an inn, and the Mephistopheles again is subdued at swords' points rather than by the sign of the cross. Marguerite's house stands at the back of her garden,

and at the end of the scene the lovers retire behind closed doors. The church scene occurs in what is apparently a side chapel of some cathedral, and Mephisto with his silent, clutching fiends, represents more the fierce inward strife of Marguerite's remorse than any figure of actuality. This scene, I think, is Rosing's greatest triumph. The street scene, with its distinctive setting, and its groupings and shadows worthy of Rembrandt, proved perhaps the most popular with the audience. The prison scene discards absurd mounting angels for a cross that appears on the background as a continuation of the post to which Marguerite has been bound. All of which occurs logically and smoothly, with no violence done to Gounod's drowsy but melodious score.

### On the Musical Side

Since *Faust* musically is an old, old story, it is but natural that first attention centers upon dramatic and scenic matters. But the performance over which Frank St. Leger capably and unobtrusively presided had decided musical merits. There were no phenomenal voices, but all were fresh and youthful; none were ever forced beyond their natural capabilities, and there was a general prevalence of that scrupulous but unaffected clearness of diction that distinguishes this company.

A new Mephistopheles appeared in John Gurney, who made his début appearance with the company. He is tall, lithe, graceful and thoroughly schooled in the mysteries of Rosing's highly individual stagecraft. His voice in the first scene had a quality of mellow nobility, and if perhaps a slight nervousness made the Calf of Gold and the Serenade a bit breathless at times, it was not sufficient to conceal that the young man's talents are exceptional. Marguerite and the young *Faust*

were entrusted at this performance to Natalie Hall and Clifford Newdall, both of whom created interest by the simplicity of their action and the straightforward honesty of their singing. Patrick Kilkelly was *Faust*, the philosopher, giving a capable and picturesque account of his duties. Valentine, as sung by Allan Burt, aroused applause approval for his two scenes, which were, indeed, gracefully accomplished. Harold Hansen, tenor, made Siebel the believable figure he usually is not when sung by a contralto; and Brownie Peebles was a Martha of character and pleasing voice. John Uppman was the *Wagner*.

### Sensitive Response

The orchestra was an excellent aggregation that gave most sensitive response to Mr. St. Leger's every direction. Before the last scene both conductor and orchestra were called upon repeatedly to acknowledge the applause; and at the conclusion Mr. Rosing joined conductor and company upon the stage to be greeted by a reception of ovational proportions.

Arthur Dunham conducted the Tuesday performance, in which John Moncrief was the Mephistopheles, Harold Hansen the young *Faust*, Edith Piper the Marguerite, and Edson Rice the Siebel. Valentine was sung Tuesday by Mark Daniels and on Wednesday by Raymond Koch. Helen Golden and Harriet Eels alternated as Martha in the two performances following the opening.

### Changes in *Butterfly*

Four performances of *Madame Butterfly*, of which the first was given on Oct. 4, concluded the first week of the season. The cast for the first performance consisted of Cecile Sherman in the title rôle; Harriet Eels as Suzuki; Charles Hedley, Pinkerton; Mark Daniels, Sharpless; Erle Renwick, the Bonze; Raymond Koch, Yamadori; Harold Laramy, the Commissioner; William Scholtz, the Registrar, and Raymond O'Brien, Goro. Mr. St. Leger conducted.

Mr. Rosing's staging of the favorite Puccini work offers rather more opportunity for dissension than his other reconstructions, but details to which one would take exception are entirely physical. In spirit, and in the artful naturalness of the whole conception, the design of this *Butterfly* makes for a sympathy and truthfulness the work has never known in its standard setting. Yet convention has certain virtues, and I, for one, miss the air of gayety and joyousness which the trees, flowers, and arbors of the customary first act setting contribute. In Mr. Rosing's staging the first act takes place in the barren room of Cho-Cho-San's house, not the most appropriate setting for a bridal party.

For another thing, despite their undeniable ingenuity, the sliding doors at the front and rear of the single setting constitute a good deal of a nuisance in practical operation. If they are to be kept in their proper place, and not become a part of the *dramatis personae*, as they have in both performances we have witnessed, they should be equipped with ball-bearings and Maxim silencers, and should be in command of thoroughly trained operators. We have a weakness, shared by many others, no doubt, for the exquisite closing music of the second act; but it was only by an effort of the will that we heard it, detracted as our attention was by the din of the

### Notes from Gunn

**C**HICAGO.—The season at the Gunn School of Music opened with an unusually large registration. Glenn Dillard Gunn's classes are the largest in the School's history, and many pupils are on his waiting list. Juilliard Extension Scholarships were awarded to three of his pupils for the year, Rachel Amber, Ruth Mover, and Grace Nelson.

Amy Neill, American violinist, was to present her string quartet, in Kimball Hall Oct. 10, under the direction of Bertha Ott. On Oct. 14 she will appear in recital, also under Miss Ott's direction, in the Playhouse. Engagements for her quartet are made in Glencoe, and before the Musicians' Club of Women in Chicago.

Albert Borroff has been in charge of music at Sinai Temple for a quarter of a century. His pupil, Henry Hobart, is soloist at St. Luke's Church in Evanston. Dr. Daniel Protheroe, who has been director of the Central Church Choir for many years, has resumed his duties with that organization. Stuart Barker has been appointed director at the Methodist Episcopal Church in Waukegan. Stella Trane is first soprano at the First Presbyterian Church. George Haas, tenor of the faculty, was engaged to sing in the Isaiah Temple during the New Year holidays. He has also been re-engaged as soloist in the Rogers Park Methodist Episcopal Church. Maude Boslough has been engaged as soprano soloist in the new chapel of the University of Chicago. Howard Preston of the faculty has returned from performances of *Aida* with the St. Louis Municipal Opera Company. Hugh Dickerson is again engaged as bass soloist of the Fourth Presbyterian Church under the direction of Eric Delamarre.

Edwin Stanley was made director of dramatics at Camp Flambeau, Eagle River, Wis., this summer and has returned to assume charge of a class in the drama department. Viola Roth, also of the drama department, has a class in play directing and producing.

sliding doors and the complexity of the stage business at this point.

Another awkward moment, due to the reversal of the conventional topography by placing the harbor of Nagaski on the audience side, occurs when *Butterfly* and Suzuki resort to the family spy-glass and industriously scan the audience. At this juncture we had to suppress a desire to stand up and cry, "Hoo-hoo! Here I am!"

### As to Musical Values

But these are details that only slightly impaired enjoyment of a truly splendid performance. Miss Sherman's *Butterfly*, so fragile, so exquisitely voiced, and so pathetically human, is an experience in opera going. The Pinkerton of Mr. Hedley is an effective counterpart—manly, with an engaging awkwardness that borders on the graceful. Besides this, his interpretation is extremely well, if lightly, vocalized. Mr. Daniels was a thoroughly likeable Sharpless, with perhaps the purest enunciation the evening had to offer. Miss Eels fulfilled Suzuki's duties admirably, and the rest of the knit ensemble.

The purely musical values of the performance were of a quite exceptional flexibility and delicacy. Finely spun phrases followed close upon each other's heels from both stage and orchestra, until, at the end, we realized that from Mr. St. Leger we had heard perhaps the most penetrating and subtle reading of the score that a not unvaried experience has ever offered us.

In the following performances Marie Iacovino alternated in the title rôle, Brownie Peebles as Suzuki, Allan Burt as Sharpless, and Edson Rice as Pinkerton.

### Coe Glade is Engaged for Chicago Opera



**C**HICAGO, Oct. 10.—Coe Glade has been engaged by the Chicago Civic Opera Company. She is the seventh young American artist to join the ranks of the organization this season, and will be the youngest contralto (she is twenty-two years old), to sing principal rôles. Already assigned to her for study are the parts of Adalgise in *Norma*, Marina in *Boris Godunoff*, Mistress Page in *Falstaff*, Siebel in *Faust* and Maddalena in *Rigoletto*. She will probably be heard in all these in the coming season.

Miss Glade is not without operatic experience, having spent two years with Fortune Gallo's San Carlo Company. She has sung the rôles of Amneris in *Aida*, Lola in *Cavalleria Rusticana*, Azucena in *Il Trovatore*, Carmen, Dalila in *Samson et Dalila* and Laura in *La Gioconda*. Herbert M. Johnson, manager of the Chicago Civic Opera, heard Miss Glade just before her début with the San Carlo Company, and expressed a desire to hear her again after she had gained stage experience. A second audition, held recently, resulted in her engagement.

Miss Glade was born in Chicago and has gained all her training and experience in the United States.

A. G.

## Radio Concerts for Children

Damrosch Sponsors Educational Program

PROGRAMS and dates for the four series of radio concerts for children which will be given by Walter Damrosch beginning Oct. 26 are announced. The RCA Educational Hour, as it will be known, will be broadcast from the studios of the National Broadcasting Company over twenty-six stations.

"The first series, for the third and fourth grades, is designed to appeal to the very young, and aims to show how music is tied up with the every day things of life," the announcement says. The list of subjects for this series follows:

Grades 3 and 4, Friday mornings at 11, Oct. 26, My Musical Family (The Orchestra); Nov. 9, the Magic Door (The Overture); Nov. 23, Fairies in Music; Dec. 14, Nature in Music; Jan. 4, Animals in Music; Jan. 18, Violin and 'Cello; Feb. 1, Flute and Clarinet; March 1, Oboe, English Horn and Bassoon; March 15, Horn and Trumpet; April 5, Trombone and Tuba; April 19, The Percussion Instruments; May 3, Dances.

### Emotional Emphasis

"A somewhat similar grouping of subjects appears in the series for Grades 5 and 6," the statement continues. "The compositions chosen, however, are slightly more difficult, and in place of Fairies one finds Fun in Music and more emphasis on the emotional quality, such as the program on Sorrow and Happiness."

The series for Grades 5 and 6 will begin Nov. 2. The dates and subjects follow:

Grades 5 and 6, alternate Friday mornings at 11. Nov. 2, My Musical Family; Nov. 16, Violin, Viola and Cello; Dec. 7, Flute and Clarinet; Dec. 21, Oboe, English Horn and Bassoon; Jan. 11, Horn and Trumpet; Jan. 25, Trombone and Tuba; Feb. 8, Kettledrums and Cymbals; March 8, Percussion; Tambourine, Triangle Xylophone, Bass Drum; March 22, Nature in Music; April 12, Animals in Music; April 26, Fun in Music; May 10, Sorrow and Happiness.

### Dealing With Forums

In the junior high school series for grades 7, 8 and 9, Mr. Damrosch will begin to take up the forms of music, such as the symphony and symphonic poem. As in the other series, he will give detailed attention to the various instruments. The list follows:

Junior high school, grades 7, 8 and 9, Friday mornings at 11:30. Oct. 26, My Musical Family; Nov. 9, The Stringed Instruments; Nov. 23, Flute and Clarinet; Dec. 14, Oboe, English Horn and Bassoon; Jan. 4, Horn and Trumpet; Jan. 18, Trombone and Tuba; Feb. 1, Percussion Instruments, Kettledrums and Military Drum; March 1, Percussion, Cymbals and Tambourine; March 15, The Symphony; April 19, The Symphony; May 3, The Symphonic Poem.

The high school and college series is to include musical compositions which are practically the equivalent of what would be played as a regular symphony concert, although the grouping of subjects is almost identical with that of the former series. There are to be two complete programs, however, illustrating the symphony. Following is the schedule:

### Used Candy Buckets As Substitute for Drums

EMPIORA, KAN., Oct. 9.—Unable to purchase drums because of the lack of funds when the body was organized some three years ago, the Emporia American Legion Drum Corps found a suitable substitute in candy buckets, on which the members learned to beat time. So assiduously did they practice that they won first place and the state championship at the Pittsburg, Kansas convention of the Legion. Comrades of the Post gathered enough money to uniform and equip the players. F. A. C.

High schools and colleges, alternate Friday mornings at 11:30. Nov. 2, Emotions in Music; Nov. 16, The Overture; Dec. 7, The Stringed Instruments; Dec. 21, Horn and Trumpet; Feb. 6, Trombone and Tuba; March 8, Percussion, Kettledrums; March 22, Percussion, Drums, Cymbals, Tambourine; April 12, The Symphonic Poem; April 16, The Symphony; May 10, The Symphony.

### GIVES CHICAGO CONCERT Liebling Opens Season at Benefit

CHICAGO, Oct. 9.—George Liebling gave the first piano recital of the local season, when he appeared in Kimball Hall on Sunday, Sept. 30, for the benefit of the Samuel F. Mois camp, under the auspices of the Off-the-Street Club.

Although Mr. Liebling's program was made up of familiar works, the idea of thus taking retrospect of what has proved most popular in piano music for the last half century turned out to be a happy one. For Mr. Liebling is original and unacknowledged in his way with even the staples of a pianist's repertoire, and his active musical sense and often glittering technic served to clean up many a dusty measure.

Included in his program were Mendelssohn's Rondo Capriccioso, Chopin's nocturne in E flat, the Schubert-Tausig Military March, Liszt's Liebestraum and Rigoletto paraphrase, Rachmaninoff's C sharp minor Prelude, Liszt's second Hungarian rhapsody, Emil Liebling's Florence waltz, and the recitalist's own Venetian Lace. A large audience showed enthusiasm.

### Gives Concert Intime

The second of Andre Skalski's concert intimes took place in the Fine Arts Building on Wednesday, Oct. 3, with Mr. Skalski at the piano and assistance from Michael Wilkowirski, violinist; Marcel Roger De Buzon, baritone; and Olga Jirousek, cellist. The event, as is the purpose of these concerts, gave excellent performance of a number of little known pieces of music, for the most part unsuited to performance under more formal conditions. Included in this evening's selection were trios by Rameau, Loeliet, Schubert and Beethoven, and a group of songs by Schubert, Schumann and Brahms.

\* \* \*

LeRoy Wetzel, former director of the Paulist Choristers, has accepted the post of choirmaster of the new Cathedral of the Immaculate Conception in Springfield, Ill. Mr. Wetzel will spend three days a week in Chicago, however, teaching, and directing the woman's chorus of the Illinois Club for Catholic Women. As previously announced, Father Eugene F. O'Malley, C. S. P., has assumed direction of the Paulist Choristers. ALBERT GOLDBERG.

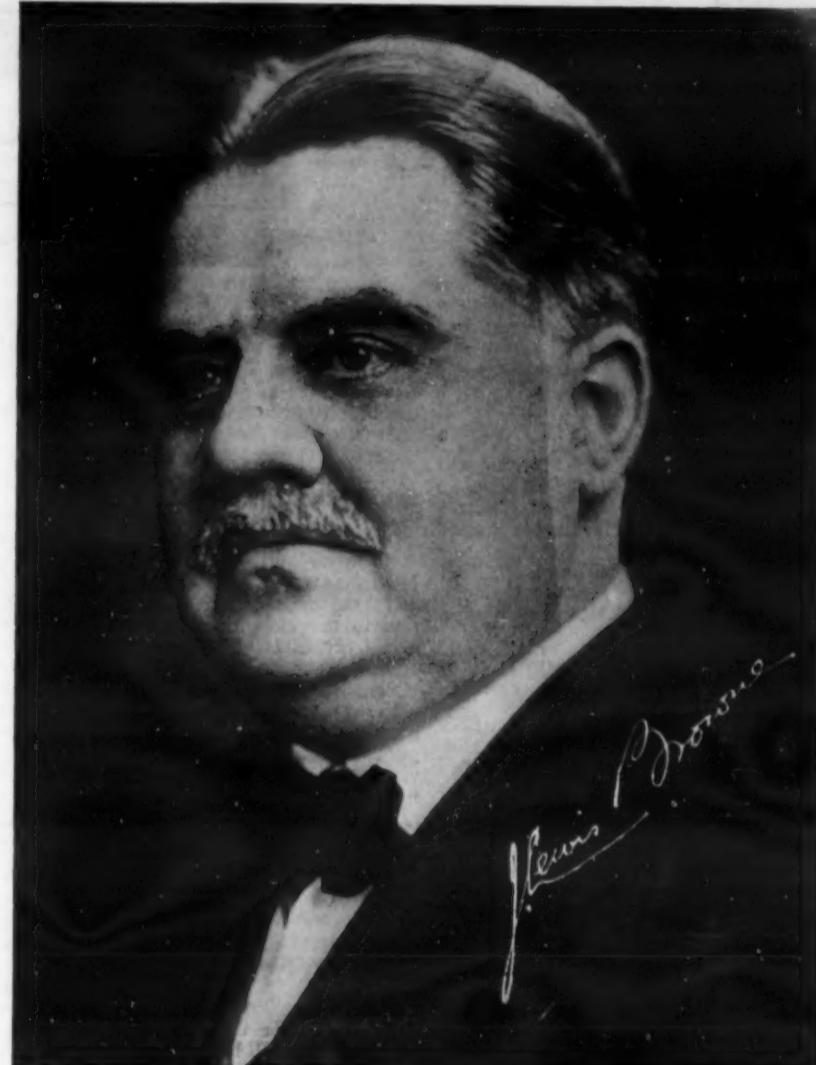
## Music Reorganized in Chicago School

By Albert Goldberg

CHICAGO, Oct. 10.—Complete reorganization of the music department of the Chicago public schools, beginning at once with the introduction of classes in violin and piano playing and culminating at the end of the year in a Schubert festival, is planned by Dr. J. Lewis Browne, organist, composer and educator, recently appointed the first music director of the schools in this city.

will correlate the work and aims of this large group with other parts of the system.

Hobart Sommers, newly appointed supervisor of orchestral music in the junior and senior high schools, will, in addition to these duties, direct the establishment of violin classes and orchestras in the grade schools. The supervision of band music has been en-



INTRODUCES MUSIC CLASSES IN SCHOOLS

"The first move, one which seemed imperative if our other plans were to meet with the proper response, has been the introduction of classes in piano and violin playing," Dr. Browne says. "My idea is not to interfere with private schools or teachers, but rather to present the fundamentals of music in the most attractive way, so that the pupil will be inspired to continue his studies in a more detailed fashion than is possible in the public schools. Until appropriation is made, pupils are asked to pay twenty-five cents for the classes. I am glad to say, however, that the music department is receiving encouraging support from the school board.

As director of music for the entire public school system, including the Chicago Normal College and the Crane Junior College, Dr. Browne plans a division of duties that will make for the utmost efficiency. Rose Lutiger Gannon, as assistant director, will organize musical education in the elementary schools with a staff of supervisors. Noble Cain, who has won distinction for his work at Senn High School, has been appointed supervisor of vocal music for the junior and senior high schools, and

trusted to Louis Condé, who will continue the fine work already under way in this department. And last but not least among Dr. Browne's lieutenants will be Carrie H. Ruane and Lillian A. Willoughby, who, as supervisor and assistant supervisor of class instrumental instruction, will develop and carry this work to a half million children.

In practically every field Dr. Browne intends to introduce innovations.

"For the high schools I wish to feature a return to unaccompanied choral singing, under which form the voices of adolescent students may develop accurately and joyfully, but with full regard for the future possibilities of adult attainment," he said. "For the orchestras, which in the past have been mostly handed about from pillar to post, I have obtained the appointment of leaders whose sole duty will be the building up of the best possible ensembles for each school. Full-time bandmasters are now found at almost every senior high school, and I hope soon to present a similar opportunity to the junior schools."

## Form Little Opera Society

*Resident Company Is Promoters' Aim*

Plans for a resident Little Theatre Opera Company in New York are announced by E. Roland Harriman, chairman of a committee sponsoring a movement to establish an organization devoted to the production of opera comique in English.

"It is hoped," Mr. Harriman says, "that eventually the organization will have its own theatre; but for this first season operas will be given over a six weeks' period in the Heckscher Theatre. Actively participating in support of the project is the Juilliard School of Music, some of whose best students and younger graduates are expected to have important rôles."

The Little Theatre Opera Company held a season in the Brooklyn Little Theatre last year. In addition to the New York season, operas will be given at the Brooklyn Little Theatre again this winter, Mr. Harriman states.

Sponsors of the company include: Kendall K. Mussey, director; Ernest Otto, dramatic director, and William G. Reddick, musical director.

### The Repertoire

Productions planned for this winter include: *The Merry Wives of Windsor*, Nicolai; Djamilah, Bizet; *The Elixir of Love*, Donizetti; *The Serenade*, Victor Herbert; *Robin Hood*, Reginald de Koven, and *The Bat*, by Johann Strauss. Eighty performances are scheduled.

Among those who will act on the advisory committee are: Artur Bodanzky, Yvette Guilbert, William Wade Hinshaw, Margaret Matzenauer, Frederick Jagel, Eva Sikelianos, Lawrence Tibbett, Yvonne de Treville.

### To Aid Young Singers

According to Mr. Harriman, the organization will seek to prove that opera on a small scale and in English is as feasible for the little theatre of America as are the civic opera companies in many European cities.

"Furthermore, it is an effort to provide the young American singer with an opportunity to obtain operatic experience in this country," he adds.

Serving with Mr. Harriman on the organization committee are: Stanley Burke, S. Sloane Colt, Adolph Dick, Artemus L. Gates, William E. Hazen, Seth Low, Kenneth O'Brien, Frank Shepard, Edward Smallwood, Theodore Steinway and Henry P. Davison.

### C. R. HARKNESS DEAD

OKLAHOMA CITY, OKLA.—C. R. Harkness, fifty-five years old, a member of the India Temple Shrine Band and employed for twenty-six years by the Frederickson-Kroh Music Company, died Sept. 22.

## Calvin Coolidge—Flutist Extraordinary

(Continued from page 5)



Discussing violinists, it would be unfair not to mention Nicholas Longworth. Not only is he the speaker of the House, husband of Alice Roosevelt and father of Paulina, but he is also "one of the world's greatest fiddlers," as his good friend and admirer from the Democratic side of the House, the late Congressman James Gallivan of South Boston was wont to say.

Since he was a child the genial Nicholas has been devoted to music and has found an outlet for his devotion in the violin. In the all-congressional orchestra, what a violin team he and Dawes would make.

Senator Frederick Hale of Maine, who has just been re-elected by the good people of his state to the same position which his father held for many years before him, could play the piano in the all-congressional ensemble with

ability. He has been one a leader in acknowledging what music can do towards bringing about contentment where large bodies of men are thrown together in camp or battleship. As chairman of the Senate Committee on Naval Affairs he has translated his musical ideas into practical musical equipment of every character for men who go down to the sea in ships.

In attempting to pick out the members of the orchestra I find I might be accused of favoritism. Some of them have played in the old home town band; some in churches; some in college glee clubs and some in the great open spaces. A few can "double in brass" and some could dance if necessary—that is if the spirit moved them. The greatest difficulty would consist of finding a willing drummer in the whole congressional musical maze.

### WARRENSBURG BOOKINGS

WARRENSBURG, Mo.—H. H. Bass, business manager of the artist's course annually sponsored by the Central Missouri State Teachers' College, announces the following attractions: Paul Whiteman, Nov. 14; Richard Crooks, tenor; Sigrid Onegin, contralto, and Lawrence Tibbett, baritone.

L. D.

NEW LONDON, CONN.—The Connecticut College choir assisted an organ recital given by Roberta Bitgood in the Methodist Church on a recent Sunday. Miss Bitgood will continue her studies in New York.

### FORMS MERIDEN CLUB

MERIDEN, CONN.—Douglas A. Smith, supervisor of music in the public schools, has organized the Choral Club, of girls in their sophomore, junior and senior years in the Meriden High School.

W. E. C.

### PLAYS IN CLEVELAND

CLEVELAND.—Edwin Arthur Kraft, organist at Trinity Cathedral, is in charge of the organ recitals at the Cleveland Museum of Art throughout October, giving a half hour program in the Garden Court every Sunday afternoon.

### BLIND WIN PRIZES

#### United Arts Institute

#### Awards Scholarships

The following scholarships have been awarded by the Master Institute of United Arts in New York.

In piano, Ira Spector, seven years old, New York won the Nicholas Roerich scholarship. The Deems Taylor scholarship was awarded to Malcolm Coney, a young blind boy from Muskogee, Okla. Catherine Cohen, blind student, from Brooklyn, won the George Washington scholarship. The Abraham Lincoln and Louis Horch scholarships were won respectively by Harold Trauman and Sylvia Karlit of New York. Julius Manney of Brooklyn was awarded the Esther Lichtmann scholarship. The Curt and Florence Rosenthal scholarship went to Louise Curcio, of Newark, who is blind, and one in chamber music to Irving Sussman.

The Maurice Lichtmann scholarship in cello was won by Paul Moss of New York. The Frederick Trabold scholarship in cello and composition was awarded to Stuart Moore of Missouri. In painting, Ernest Schepens of New York won the Dr. Y. Reinthalier scholarship.

TULSA, OKLA.—The Tulsa Glee Club has elected officers as follows: E. J. Lawyer, president; D. E. Donaldson, vice-president, and R. W. Miller, secretary-treasurer. Harry Evans will have charge of productions. S. W. F.

## Friends Series Gathers Form

*Great Composers' Names Appear on Schedule*

The Society of the Friends of Music, New York, announces a Schubert program for its first concert of the season in Town Hall on Oct. 28, under the baton of Artur Bodanzky. The arrangement is to include Schubert's setting of Psalm 23 and the mass in E flat. Elisabeth Rethberg, Marion Telva, George Meader and Max Bloch will be the soloists. The chorus is being prepared by Walter Wohllebe.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of MUSICAL AMERICA published weekly at New York, N. Y., for October 1, 1928.  
State of New York } ss.  
County of New York } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Fred S. Sly, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL AMERICA, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Trade Publications, Inc., 50 Fifth Ave., New York City.  
Editor, Deems Taylor, 501 Fifth Ave., New York City.

Managing Editor, Hollister Noble, 501 Fifth Ave., New York City.  
Business Manager, Fred S. Sly, 501 Fifth Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)  
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(Seal) H. H. MINER  
(Sig.) FRED S. SLY, Business Manager.  
Sworn to and subscribed before me this 20th day of Sept. 1928.  
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Register's No. 0-37.  
My commission expires March 30, 1930.

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# Musical Americana

**"Art pour l'art"**

The most depressing piece of news this week comes from an excellent authority who ought to know. Here are the reported figures for three salaries of Josef Hofmann, child prodigy, great pianist, great artist, and to crown a lifetime of achievement, Director of the Curtis Institute of Philadelphia.

According to our statistician Mr. Hofmann receives:

For nine hours a week teaching—for ten weeks . . . . .	\$50,000
As Director of the Curtis Institute . . .	\$32,000
After these exhausting labors, as a summer bonus . . . . .	\$20,000
<b>Grand total for the year . . . . .</b>	<b>\$102,000</b>

As Dr. Will Spier suggests, any good little pianist who goes to bed early, says his prayers every day and practices his Bach assiduously should easily be able to do the same.

**Mr. Kreisler Plays**

Pathetic scene at a Kreisler recital . . . Mrs. Theodore Roosevelt (sr.) and Kermit didn't know what Bruch was all about and were having palpitations over prospects of hearing Koussevitsky give a recital on the double bass . . . Mrs. Heifetz, with her usual sunny expression, in a stage box. Papa Elman lurking in the background . . . Bert Peyser, of the Telegram, leaving as usual after the first number.

At Frank Van der Stucken's Park Central luncheon the other day Len Liebling of the Courier (to our readers: the Courier is a musical weekly published in New York. Domestic, five dollars; Canadian, six dollars—Advt.) made a bright speech. He's never made a dull one. And here's one prize winning observation.

"Our modern composer composes in the morning in a modern mode which is old fashioned at dusk. He evolves a new theory, or a new method every half hour. There are half a hundred different ways of writing music. But alas, there still remains only one way of listening to music." Stet.

**Guess Who This Is**

From the N. Y. Eve. World, Oct. 10th

"Flecked with sleet and bent was that once dark and upflung head. The proudly noble face had broken into a mask of sad and unearthly sweetness. The shoulders stooped wearily; almost eclipsed was the light of joyous strength which formerly shone from his presence. . . The cavalryman of old was transfigured into a saint. Never before was the mouth of his art touched with so hallowed a flame of gentleness, resignation and piety. . . No discourse of Francis d'Assisi was more lowly and wistful."

Our Own Translation: "Fritz Kreisler gave a recital the other night. He played well."

We hear that Nanette Guilford and Max Rosen will be married after Max's Nov. 6th recital, possibly the same evening.

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By HOLLISTER NOBLE

**Drama Note**

Just to be nasty, will some one, preferably W. P. Beazell, tell us just why Sinjun Irvine of London was corralled to write drama opines for the N. Y. World? There are a dozen sophomores in any Eastern college who can write sounder criticism, more entertaining copy and better English than the surprise package the World obtained this season.

It's reported in London that the talkies may bring Chaliapin to the films . . . the basso has had several offers and may accept one of them.

Certain ghouls of the concert hall have it that recent commotions and craning of necks near the N. Y. Telegram press seats result from the zealous tactics of the N. Y. T.'s senior critic in search of longevity who partakes of large daily portions of a lovely scented bulb beloved by the Latins.

# MUSICAL AMERICA

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NEW YORK, OCTOBER 20, 1928

**P.S.—He's Got the Job**

Jack Jacques Joseph Benjamin, law student, devotee of black neckties, great pianist, and President of the Stadium Concerts, Inc., sat up nights a year ago and finally sent a long letter to Samuel Lionel Rothafel.

Forty-eight hours later he received a reply. "Yes," said Roxy, "but you'll have to wait a little while."

Today that bright young boy is Roxy's personal assistant, all on his own suggestion, unknown and sight unseen.

Jack simply wrote a fatherly letter to Roxy, telling the gloomy Dean of the Motion Picture Cathedral that he thought Roxy was overworked, had no system of handling his correspondence, spent entirely too much time around the office and ought to know better. Roxy broke down, confessed and said it was all true.

Jack has taken 98 per cent of the great man's burden off his shoulders by reading all of Roxy's fan mail.

**What of It Notes**

A. Baron and Isidor Achron were tearing a herring apart at Joe's delicatessen the other night. Zaslavsky almost lost his tie at the Beethoven's Symphony's first program. Edna Ferber had tea at Huyle's the other day. Milt Gross wears a red stone as big as a carbuncle on his left hand . . . and frightened the traffic police with a huge handknitted brown silk necktie.

**Notes on Eva Gauthier**

Eva spent the summer at La Paule, in France, and is now on a short concert tour of Vienna, Prague, Budapest, Berlin, Stockholm, Copenhagen, Holland, Madrid, Paris and London . . . she had a day's visit with Ravel recently. Maurice is working on a bolero for Ida Rubinstein to be produced at the Paris Opera in November. . . he is also busy with a new piano concerto and an opera on Jeanne D'Arc . . . next month he goes to Oxford to have a degree conferred upon him and wants to know whether he'll be able to smoke there.

There's great excitement in Paris over the new orchestra . . . this band has been guaranteed \$80,000 for four years . . . they have three permanent conductors, a lot of guest conductors and all the soloists of note they can sign up.

Add Similes: As bored as a soprano at an orchestral concert.

**More Mergers Coming**

Judson swallowed Wolfsohn last week. More big feasts for the Big Business Men of Music are in store. Watch our market reports.

William Thorner, vocal maestro, thinks the movietone, vitaphone, et al, are pretty good. Why shouldn't he? Will has just made a hape of Los Angeles cash teaching the film colony how to talk Thorner's English.

Was it Thorner or another movie magnate at a recent preview of a feature speechie who cried:

"Stop! Stop! We'll have to take that film over again. I can't hear the final K in swimming."

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*Just born that way!*  
Little Hephzibah Menuhin, sister of the Boy Violinist, Yehudi Menuhin, celebrates her eighth birthday and her first public recital at about the same time. The recital will be held in San Francisco Oct. 25.



Mme. Schumann Heink and Fred Niblo have a talkie-fest—and maybe now Mme. Schumann Heink will appear in Mr. Niblo's Metro-Goldwyn-Mayer sound pictures.

P AND A PHOTOS.

*Giorgio Polacco, director of the Chicago Civic Opera Company, and his wife, Edith Mason, soprano, return from Italy, where they spent the summer.*



INTERNATIONAL NEWSREEL PHOTO.  
Marie Rappold and her daughter, Lillian, arrive from Europe on the S. S. France.



Mr. and Mrs. David Mannes return from a summer abroad on the S. S. Reliance.

*Maria Kousnetzoff, French opera singer, and A. Massenet, nephew of the composer of "Manon," are married in Paris, according to the wishes of the elder Massenet.*



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